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THE MYSTERY OF CALIFORNIA'S SEARCH FOR A DEATH DRUG P12

# GUARDIAN

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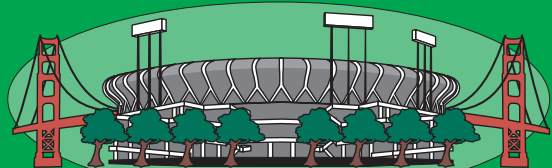
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12.15.10

Fresh evidence that the war in Afghanistan is failing rolls in on a daily basis.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

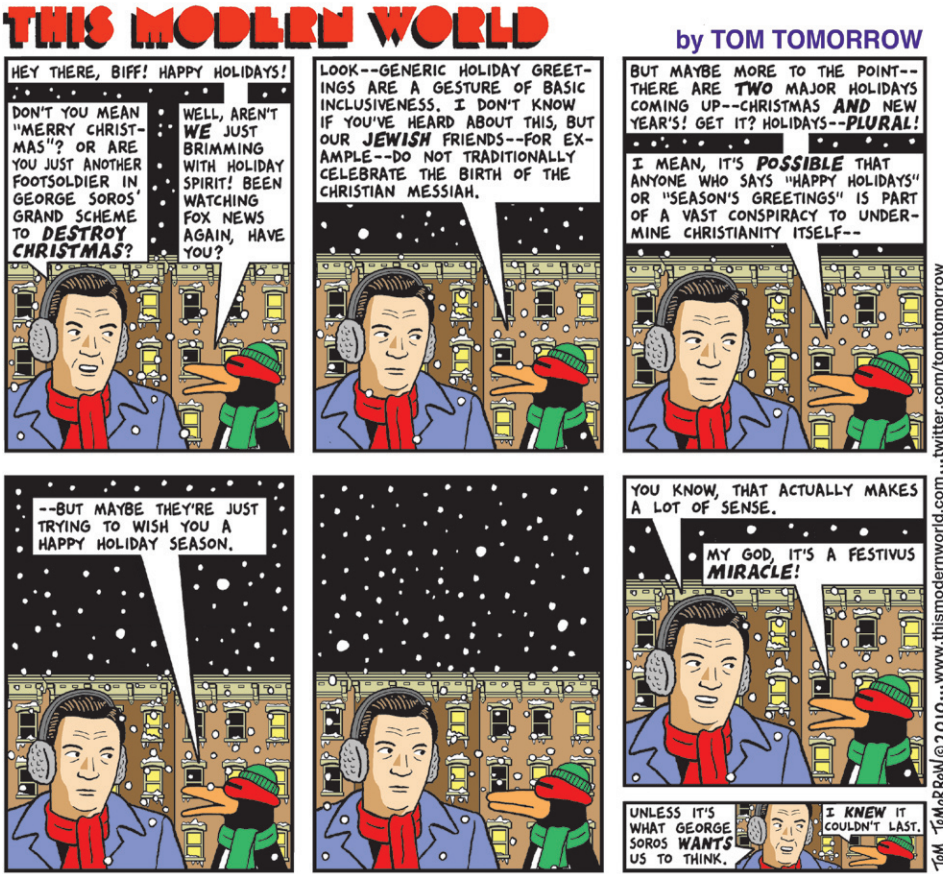
The best book ever written on car repair (and a lot of other things) was a 1969 paperback called *How to Keep Your Volkswagen Alive: A Manual of Step-by-Step Procedures for the Compleat Idiot* by a Santa Fe writer named John Muir. It's right up there with Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance* on my mandatory reading list.

Muir talks about how to buy a used car, and after going through a set of diagnostics, he says: "Then dicker, man, dicker, but either way, walk away happy." His point: Buy the car or don't, but it's no shame to leave without it. Sometimes the best deal is no deal at all. Sometimes the price is just too high for what you're getting.

This is a problem that city officials don't like to address when they're dealing with sporting events and sports facilities. It's almost as if no amount of money to is too much to pay to get the team, the stadium, the Super Bowl, the Olympics ... or the America's Cup.

The city made an effort to convince Oracle billionaire Larry Ellison to hold the race in San Francisco Bay. (By the way, other Bay Area cities would also get some of the economic benefits of the 1.2 million visitors who are expected to attend the 2013 event, but none of them are forking over taxpayer cash to help out.) San Francisco offered a hefty sum of money and agreed to give Ellison and a yet-unnamed group of partners long-term development rights and leases on some valuable waterfront property. In the end, the city treasury — that is, the taxpayers — would still be on the hook for more money than it's likely to take in.

In other words, this city, facing a catastrophic budget crisis, is offering to subsidize, with public money and property, one of the richest men in the world so he can



Local hiring — and purchasing

**EDITORIAL** The local hire ordinance that the Board of Supervisors approved last week once again puts the city on the cutting edge of progressive policy. San Francisco's law, sponsored by Sup. John Avalos, is the strongest in the country, and ultimately will mandate that 50 percent of all the people hired on public works projects live in the city.

The politics of the bill were tricky; the local building trades unions opposed it on the grounds that many of their members live out of town and that hiring decisions should be based on seniority, not on residence. But eight supervisors recognized that a local hire law not only benefits the large numbers of unemployed San Franciscans; it's also good economic policy for the city.

Numerous studies have shown

that money paid out to local residents gets spent in town, and circulates in town, and creates more economic activity. That translates into fewer social and economic costs for the city and increased tax revenue.

There are costs to the law. Someone has to monitor compliance, and that requires additional city spending. Training local workers for union jobs may raise the price of some projects. But in the end, the studies all show that keeping money in the community is worth the price.

Avalos deserves tremendous credit for negotiating with labor and other interested parties, accepting compromises that don't damage the impact of the measure and lining up eight votes to pass it, so even if Mayor Gavin Newsom vetoes it, the board can override the veto.

Now the board ought to apply

the same principle to a local purchase law.

One of the major complaints small businesses have in San Francisco is their inability to get city contracts. The qualifying process is complicated and expensive — and when big out of town corporations with plenty of resources to put together bids can also offer lower prices, locals get left out.

The city spends vast sums of money, hundreds of millions of dollars a year, buying goods and services. Every dollar that leaves town translates into far more than a dollar lost to the local economy.

In fact, a 2007 study by Civic Economics showed that 38 percent of the money spent on locally based retailers in Phoenix, Ariz., remained in town and recirculated in the local economy; only 11 per-

Let's get budget priorities straight

By Tom Ammann

**OPINION** Who will pay for California's budget woes? For the last three years, Californians have put up with cuts to programs that are critical to our state's future and our social safety net. Public education, HIV and AIDS programs, state universities, and CalWORKs have all come under the knife. The elephant in the room, as state and federal governments try to balance budgets on the backs of the working and middle class, is the billions of dollars we are wasting on a misguided war in Afghanistan.

Fresh evidence that the war in Afghanistan is failing rolls in on a daily basis. While the administration justifies the cost in lives and dollars as necessary to fight Al Qaeda, it also acknowledges that there are only 50 to 100 Al Qaeda fighters in Afghanistan. Every soldier in Afghanistan costs U.S. taxpayers \$1 million per year. With 100,000 soldiers on the ground, that means we're spending as much as \$2 billion a year on each Al Qaeda fighter.

Would we dream of spending \$2 billion one every needy child in California? Or even \$1 million? As U.S. and Afghan casualties rise along with the dollar amounts, with little success to show for it, we need to get our priorities in check.

At Governor-elect Jerry Brown's budget forum this week, we were staring down a \$28.1 billion budget deficit over the next 18 months. Compare that to the \$46.4 billion Californians have already spent on the war in Afghanistan — \$1.2 billion of that right out of San Franciscans' pockets.

The Obama administration is





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## EDITOR'S NOTES

CONT>>

hold his yacht race in town. Makes me kinda sick, but I know how these things go. There's no doubt that the hospitality industry would benefit from the deal and money would flow into private companies that would hire some new workers (at least for a few weeks). And it would be awfully festive with all those boats in the bay, and it's worth making an effort to seal the deal.

But Ellison has come back and said the city's offer isn't good enough — and even though he doesn't have another bidder right now, he can go out and look for one and see if any other suitable port town is willing to give him more. San Francisco could lose the race.

That would be too bad. Unemployed dockworkers and waiters and bartenders could use the work. Ellison's money would help revitalize the northern waterfront. Maybe, if Sup. Ross Mirkarimi is right, San Francisco could host the race not just this time but next time and the time after that — and it would not only add to the local economy but to our reputation as a city that does something worthwhile with its port.

I'm for bringing the America's Cup races here. I hope the mayor and the supervisors can come to terms with Ellison and make it happen.

But if it comes down to extortion — if Ellison wants more than the city can afford, and the deal pencils out fine for him but badly for San Francisco's public treasury — then it's also okay to say no thanks. And walk away happy. That's not a failure; that's just good business. **SFBG**

## LOCAL

CONT>>

cent of the money spent at chain stores stayed in town.

That's a huge difference, and would translate into many millions of dollars for the San Francisco economy. (Over time, the impact of local hire and local purchase laws would be much greater than the one-time burst of income expected from the America's Cup race.)

There are complications with any local purchase law. Not everything the city needs can be bought locally. Nobody in San Francisco, for example, makes train cars or

fire engines. But on everything from office supplies and cars to uniforms and consulting contracts, there are (or could be) local companies handling the city's business.

As with the Avalos law, there would be costs. Some small local suppliers would be unable to match the price that big chains offer. But the overall economic benefits to the city would greatly exceed those price differentials.

San Francisco currently gives a modest preference in bidding to local firms. But if the supervisors applied the Avalos principle and mandated that, within five years, a certain percentage of everything the city buys would have to go to local firms, city officials would be forced to do what they ought to do anyway: look local first.

Every year during the holiday season, the mayor and business leaders urge residents to shop locally. When the new Board of Supervisors takes over in January, the members should start looking beyond rhetoric and start working on legislation that would keep the city's money in the city. **SFBG**

## BUDGET

CONT>>

conducting a strategy review this month that is expected to rubber stamp an approach that keeps soldiers in harm's way — when doing so is not likely to make Americans or Afghans safer. At the same time, the president's deficit commission chairs are also passing down recommendations to save money by cutting benefits for our most vulnerable citizens.

I would like to tell the taxpayers in my district who are shelling out these dollars that there's a light at the end of the tunnel, but the president is now proposing ending the "combat mission" in 2014, which could mean there will be tens of thousands of troops on the ground even after four more years have passed.

I will continue to fight for our real needs in Sacramento. But it's time for our representatives in Washington to put an end to this disastrous war and bring our troops home as quickly and responsibly as possible. Our tax dollars should be making life in California sustainable and safe for all. We can't afford any other way.

*Assemblymember Tom Ammiano represents the 13th District.*



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CALENDAR EDITOR LORI SHOULDICE  
COLUMNISTS JESSICA LANYADO, L.E. LEONE, ANDREA  
NEMERSON

CONTRIBUTING EDITORS KIMBERLY CHUN, SUSAN  
GERHARD, LYNN RAPOPORT, PAUL REIDINGER, J.H.  
TOMPKINS

CONTRIBUTING WRITERS CHRIS ALBON, ROBERT  
AVILA, DAVID BACON, GARRETT CAPLES, GEORGE  
CHEN, MICHELLE DEVEREAUX, JIMMY DRAPER, CAMPER  
ENGLISH, RITA FELCIANO, NICOLE GLUCKSTERN, MAX  
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ART DIRECTOR MIRISSA NEFF  
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LAW PHOTOGRAPHY, PAT MAZZERA, RORY MCNAMARA,  
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## Race against the clock

America's Cup deal undergoes big changes at the last minute

By Rebecca Bowe  
rebeccab@sfbg.com

City officials were poised to finalize an offer to host the 34th America's Cup after amending a sweetheart deal that had city taxpayers heavily subsidizing Oracle billionaire Larry Ellison's yacht race. But the question now is whether Ellison will accept the new proposal.

The original deal negotiated between representatives for Ellison and Mayor Gavin Newsom called for ceding 35 acres of city-owned waterfront property to Ellison's America's Cup Event Authority (ACEA) rent-free, but it was criticized as too expensive for a city facing massive budget deficits (see "The biggest fish," Nov. 30).

So at the Dec. 8 meeting of the Board of Supervisors' Budget & Finance Committee, that deal was jettisoned in favor of a cheaper alternative that shifted the race venue to the city's Northern Waterfront and promised long-term leases on commercially reasonable terms. The new agreement appeared on track for approval at the Dec. 14 Board of Supervisors meeting, after Guardian press time.

At the same time, new doubts arose at the last minute when race organizers stated publicly that they were more likely to reject

the new option than the original plan because the financial terms were not as attractive. Although expectations have been high all along that San Francisco would be selected to host the next Cup, the team cast doubt on the outcome by publicly criticizing the new plan. According to a source familiar with negotiations, that move came as a jarring surprise to city officials. Nonetheless, supervisors approved the proposal at a Dec. 13 special meeting and sent it on to the full board.

Newsom's Office of Economic and Workforce Development (OEWD) spent about four months in negotiations with Ellison's BMW Oracle Racing Team and the ACEA to hash out a host city agreement. The Northern Waterfront scenario emerged in late November after Budget & Legislative Analyst Harvey Rose cautioned in a fiscal impact assessment that the original deal would have cost the city an estimated \$128 million, including impacts to the general fund and losses from entering into rent-free leases.

The fundamental shift in the plan at this late stage, less than three weeks before the deadline for a final decision, reflected some deft maneuvering on the part of the board even in the face of intense pressure to approve a binding long-term agreement

on an unusually short timeline. Sup. Ross Mirkarimi and Board President David Chiu, who expressed reservations about the original proposal but strongly favored the idea of bringing the race to San Francisco, were able to deflect a deal that would have harmed the city in favor of a wiser alternative by reshaping the proposal at the 11th hour.

"I was a little bit surprised by some of the recent press," Mirkarimi noted at the Dec. 13 meeting, referencing reports that the team was considering rejecting the bid. He asked everyone to keep in mind that "we're working with public dollars and purse strings."

But the Mayor's Office supported the modified deal. Press Secretary Tony Winnicker told the Guardian: "The Northern Waterfront bid is good for the city, great for the port, and will provide a spectacular experience for the America's Cup. Hosting the America's Cup will bring more than \$1 billion in economic activity and thousands of jobs to San Francisco and showcase the city unlike almost any other event."

Speaking at the Dec. 8 committee meeting, Chiu also voiced his support for hosting the Cup. "Obviously this will have enormous benefits," Chiu said. "If this were to come to San Francisco,



The America's Cup would dominate the San Francisco waterfront when it occurs in late 2012 and the summer of 2013.

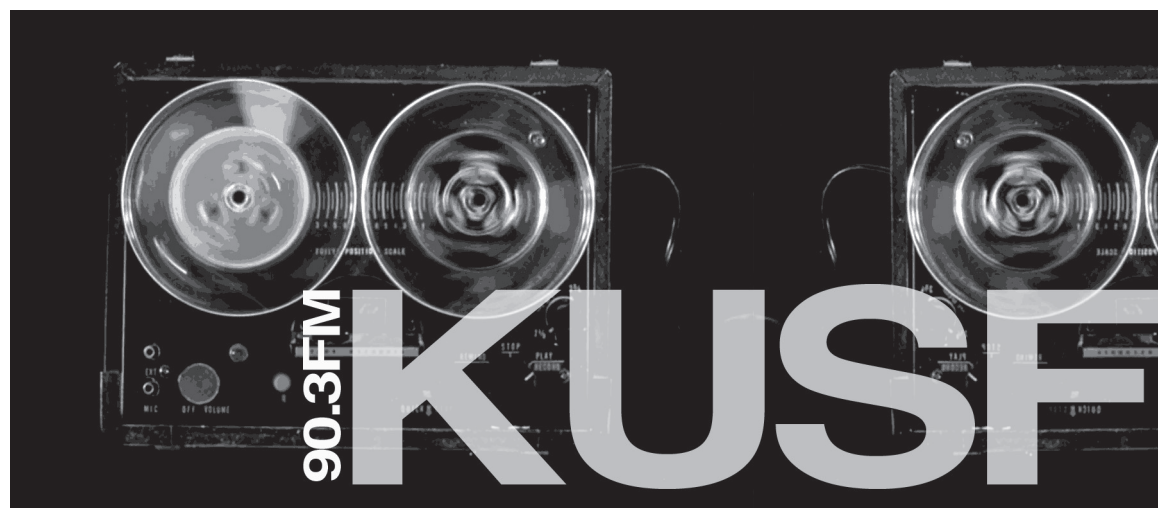
this will mean \$1 billion and likely \$1.2 billion in economic activity during the greatest recession since the Great Depression. We cannot ignore this opportunity."

The difference in the two scenarios amounts to tens of millions of dollars in savings. According to a fiscal feasibility analysis released Dec. 13 by the Budget Analyst, the net loss to the city under the Northern Waterfront alternative would be \$11.9 million, compared to \$57.8 million under the prior agreement (not including costs relating to the rent-free leases proposed earlier). However,

that impact doesn't account for a \$32 million contribution that the America's Cup Organizing Committee is expected to provide to the city to defray municipal costs.

Under the Northern Waterfront plan, Piers 30-32 and Seawall Lot 330 would be leased to race organizers for 66 and 75 years, respectively, on "commercially reasonable terms" with development rights included. The race organizers would receive a rent credit in exchange for investing an estimated \$55 million for

CONTINUES ON PAGE 11 »





“Without the America’s Cup stepping forward, we lose them,  
and we lose any potential development that could take place at those piers.”

Ted Egan

LOCAL HIRES 10

DEATH DRUG SCRAMBLE 12

## ALERTS

By Steven T. Jones  
steve@sfbg.com

WEDNESDAY, DEC. 15

**Women’s Holiday Party**  
Come support and celebrate the holidays with San Francisco’s most politically active women. This annual party is thrown by the San Francisco Women’s Political Committee, and this year it’s being cohosted by NARAL Pro-Choice California, Good Ol Girls, Emerge California, and Planned Parenthood Shasta Pacific. The first 100 women to arrive receive a free glass of champagne, and the first 200 people get a free drink ticket. 6–9 p.m., free  
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**D5 Democratic Club Kickoff**  
If you want to see who’s lining up to play a lead role in choosing Sup. Ross Mirkarimi’s successor in District 5 (Western Addition and the Haight) — or if you want to be in the group — stop by the District 5 Democratic Club’s Inaugural Fundraiser and Holiday Party. This is a qualifying membership for the newly reactivated D5DC, which only D5 residents may join. Mirkarimi hosts the event. 6:30–9 p.m., \$30 (includes one-



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year membership) or \$10 for hardship membership  
Café Divis  
359 Divisadero, SF  
d5demclub@gmail.com

**Bay Area Anarchist Salon**  
The Bay Area Anarchist Salon and Potluck is a monthly facilitated conversation by and for anarchists. This month, it poses the question: “In the spirit of the holiday season, what present-day gift-economy practices by anarchists and others point toward life after capitalism?” Bring a vegetarian item to share.

The event is hosted by Station 40 Events Collective, which is trying to raise funds for new video projector. 7–10 p.m. \$2–\$5  
Station 40  
3030B 16th St, SF

**SATURDAY, DEC. 18**

**Sidewalks are still for people**  
In the months leading up to the Nov. 2 election, Sidewalks Are For People held a series of events on sidewalks around San Francisco as part of its campaign

against Prop. L, which makes it illegal to sit or stand on the sidewalks of San Francisco. Now that the measure passed, the group is taking to the sidewalks again for a similar event, this time in defiance of the new law. Stop by some of the events scattered around the city or create your own and register it at [sidewalksareforpeople.org/december-18th-events/#register](http://sidewalksareforpeople.org/december-18th-events/#register). All day, free  
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Progressives push back on Obama’s proposed tax plan, mayoral roulette: Art Agnos, anyone? Plus, SFBG Radio on California’s death drug and more



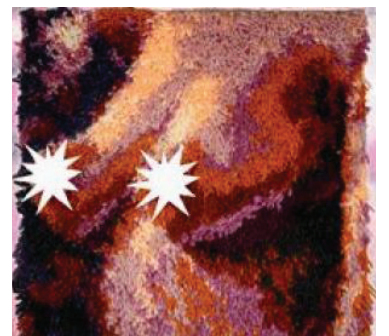
### NOISE

Shots from what might be Roger Waters and The Wall’s last call, mistletoe snippets from your holiday concert season, and more



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# Hiring at home

## Supervisors make history with mandatory local hire law

By Sarah Phelan  
sarah@sfbg.com

The lame duck Board of Supervisors made history Dec. 7 when it voted 8-3 to approve mandatory local hire legislation for city-funded construction projects. The measure ends a decade-long effort to reach 50 percent local hiring goals through good-faith efforts.

"That's a sea change in our local hiring discussion," said Sup. John Avalos, who launched the legislation in October as part of the LOCAL-SF (Local Opportunities for Communities and Labor) campaign, which seeks to strengthen local hiring, address high unemployment rates, and boost the local economy.

The veto-proof passage of Avalos' measure comes in the wake of a city-commissioned study indicating that San Francisco has failed to meet good-faith local hiring goals for public works projects even as unemployment levels rise in the local construction industry and several local neighborhoods face concentrated poverty.

Although Cleveland also has a local-hire law, the Avalos measure will be the strongest in the nation. Avalos' legislative aide Raquel Redondiez told the Guardian that Cleveland's 2003 legislation requires 20 percent local hire.

"This legislation doesn't just have a mandated 50 percent goal," Avalos explained, noting that San Francisco will require that each trade achieve a mandated rate and that 50 percent of apprentices be residents.

"This will ensure that our tax dollars get recycled back into the local economy, and that San Franciscans who are ready to work are provided the opportunity to do so," Avalos said.

Avalos' groundbreaking legislation phases in mandatory requirements that a portion of San Francisco public works jobs go to city residents and includes additional targets for hiring disadvantaged workers.

### WHO GETS \$25 BILLION?

The legislation replaces the city's First Source program, under which contractors were required only to

make good faith efforts to hire 50 percent local residents on publicly-funded projects. But the measure begins slowly by mandating levels some contractors are already reaching. According to a study commissioned by the city's Office of Employment and Workforce Development and released in October, 20 percent of work hours on publicly-funded construction projects are going to San Francisco residents.

Avalos' legislation, which is supported by a broad coalition of labor and community groups including PODER, the Filipino Community Center, Southeast Jobs Coalition, Kwan Wo Ironworks Inc., Rubecon, and Chinese for Affirmative Action, comes at a critical moment for the recession-battered construction industry.

Under the city's capital plan, more than \$25 billion will be spent on public works and other construction projects in the next decade — and two-thirds of this money will be spent over the next five years.

The measure has environmental benefits too. Transportation still accounts for more greenhouse gas emissions generated in the Bay Area than any other source, and San Francisco residents are more likely to take transit, walk, or bike to work than residents of other Bay Area counties. "When local citizens are able to work locally, there are fewer cars on the road and less air pollution," Avalos said.

Sup. Ross Mirkarimi said that Avalos' legislation is "just a start."

"People have talked a good game about local hiring," observed Mirkarimi, whose district includes the high unemployment-affected Western Addition.

"We are going to have to go beyond construction and start thinking about delving into the private sector," Mirkarimi continued, pointing to the need to build 100,000 housing units over the next 25 years if the city is to keep up with a projected population increase. "Who is going to build that housing?" he asked.

Sup. Eric Mar noted that "the Sierra Club endorsed the measure early on because of the environmen-



**Celebrating: ABU founder James Richards, Ramon Hernandez of Laborers Union Local 261, and Sup. Bevan Duffy after Duffy agreed to support the local hire law.** | GUARDIAN PHOTO BY SARAH PHELAN

tal benefits of having people work close to where they live."

Sup. David Campos, whose district includes the Mission, said the measure was one of the most significant pieces of legislation to emerge from the board in recent years. "In the past, a lot of obstacles got in the way, including some legal challenges," said Campos, who credited Avalos for navigating a complicated legal structure. "At the end of the day, I think this is going to benefit everyone."

Mike Theriault, secretary-treasurer for the San Francisco Building Trades Council, told the Guardian he remains opposed to the legislation because the union presers to allocate jobs based on seniority, not residency. But he said the amendments make the measure "less harmful and more survivable in the short-term."

### THE ECONOMIC GAP

Termed-out Sup. Sophie Maxwell, who represents the city's economically distressed southeast sector, has often noted that the construction industry provides a path to the middle class for people without advanced degrees or facing barriers to employment. She thanked Avalos for pushing legislation that promises to provides opportunities for "growing the middle class instead of importing it."

"This industry closes the economic gap," she said.

Board President David Chiu and termed-out Sups. Chris Daly and Bevan Duffy also supported Avalos legislation. But Duffy, who is running in the 2011 mayoral race, cast the eighth vote, which gave the measure a veto-proof majority.

The board's Dec. 7 vote came a few hours after Bayview-based Aboriginal Blacks United founder James Richards and a score of unemployed local residents rallied at City Hall in the hopes of securing Duffy's vote.

ABU has recently been protesting at UCSF's Mission Bay hospital buildings site on 16th and Third streets. Its members also triggered a shut down at the Sunset Reservoir last month after a court ruled that locals promised jobs installing solar panels at the plant be replaced by higher-skilled engineers.

"It's been too long that we have been protesting and fighting this good faith effort," Richards told the Guardian. "We need a mandatory policy."

Duffy is also hoping the Avalos measure could spread to other cities and benefit workers nationwide. "At a certain point I looked at labor and said, 'Yes, I'm going for this legislation. But not just for San Francisco — you want to take this concept to other cities,'" Duffy said, as he made good on his promise to Richards to vote to support Avalos' law.

Duffy seemed hopeful that Mayor Gavin Newsom would get behind the legislation. "But I respect that there may be a little bit of coming together between now and the second reading."

Newsom spokesman Tony Winniker told the Guardian that the mayor has 10 days to review Avalos' legislation after its Dec. 14 second reading. "He supports stronger local hire requirements but does want to review the many amendments that were added before decid-

ing," Winnicker said.

But will Newsom, who is scheduled to be sworn in as California's next lieutenant governor Jan. 3, issue a veto on or before Christmas Eve on legislation that has been amended to address the stated concerns of the building trades?

That would be ironic since the amended legislation appears to match recommendations that the Mayor's Taskforce on African American Outmigration published in 2009. The California Department of Finance projected that San Francisco's black population would continue to decline from 6.5 percent (according to 2005 census data) to 4.6 percent of the city's total population by 2050 — in part because of a lack of good jobs.

### WILL NEWSOM VETO?

Avalos originally proposed to start at 30 percent and reach 50 percent over three years. But after the building trades complained that these levels were unworkable, Avalos amended the legislation to require an initial mandatory participation level of 20 percent of all project work-hours within each trade performed by local residents, with no less than 10 percent of all project work-hours within each trade to be performed by disadvantaged workers.

He also amended his legislation to require that this mandatory level be increased annually over seven years in 5 percent increments up to 50 percent, with no less than 25 percent within each trade to be performed by disadvantaged workers in the legislation's sixth year.

A Dec. 1 report from city economist Ted Egan estimated that the local hire legislation would create 350 jobs and cost the city \$9 million annually. But Egan clarified for the Guardian that this cost equals only 1 percent of the city's spending on public works in any given year.

Vincent Pan of Chinese Affirmative Action, which supports Avalos' local hiring policy, suggested that the mayor "check the temperature."

"It would be leadership on the part of the mayor not to veto legislation that's about San Francisco," Pan said.

And Mindy Kener, an organizing member of the Southeast Jobs Coalition breathed a deep sigh of relief when Duffy's vote made the law veto-proof. "It's gonna go across the country," Kener said. "We just made history." **SFBG**



Race CONT.

infrastructure improvements.

Rose's office also found that the city would realize a net gain by transferring development rights for Piers 30-32 and Seawall Lot 330 with commercially reasonable rents, generating a net \$12.3 million in new tax and lease revenues.

"This deal has significantly improved from the prior deal that went before you," Rose noted at the Dec. 13 Budget & Finance Committee meeting. The main reason for the reduction in costs was that under the original plan, ACEA would have been granted rent-free development rights to Pier 50, a 20-acre waterfront parcel needing costly renovations, for 66 years. Removing that costly improvement and shifting dredging costs from the city to race organizers made the prospect more feasible for San Francisco.

"I think that San Francisco stands to be the best contender for hosting America's Cup."

Sup. Ross Mirkarimi

Piers 26 and 28 were added to the equation late in the game, too. Under the new plan, ACEA has the option to spend an additional \$25 million renovating those piers in exchange for leasing them for 66 years with rent credits. Ted Egan, an economic analyst with the City Controller's office, noted that the piers were expected to last for only 15 years if they weren't renovated.

"Without the America's Cup stepping forward, we lose them, and we lose any potential development that could take place at those piers," he noted. Port Director Monique Moyer also praised the plan at the Dec. 8 meeting, saying piers that would have continued to deteriorate could now be revitalized.

Chiu amended the agreement to secure greater assur-

ance that the city would receive a \$32 million contribution from the America's Cup Organizing Committee (ACOC), the fundraising arm of the race organizing team, to defray municipal costs. Prior to Chiu's amendment, there was no guarantee that the city and county would receive that money, Rose pointed out.

Jennifer Matz, director of OEWD, noted that ACOC was "committed to using best efforts" to raise \$32 million over the course of three years. Under the agreement, if the committee hasn't successfully raised \$12 million by one week after the environmental review has been completed, the city reserves the right to call off the deal.

The new plan seemed likely to pass muster even with Sup. Chris Daly, the most vocal opponent of the original plan. "One thing that's clear is that it's a whole lot better than the previous proposal," Daly said.

Ellison, who captured the 33rd America's Cup off the coast of Spain and holds exclusive power to choose which city will host the next sailing match, has set Dec. 31 as the deadline for his final decision. But a source familiar with the negotiations told the Guardian an announcement was expected even sooner.

Ironically, there was little doubt that Ellison would select San Francisco until the very end of the process, when the city finally reached an agreement that seemed to satisfy the Mayor's Office, the Board of Supervisors, and the economic analysts. At press time, it was still an open question whether Ellison will go for it.

"With this latest bit of vetting by us, I think the city has done the utmost it possibly could do in putting forth the best plan it possibly could craft in such a short period of time," Mirkarimi said at the close of the Dec. 13 meeting. "I think that San Francisco stands to be the best contender for hosting America's Cup, and let that message ring well toward Mr. Ellison, and around the country, and abroad." SFBG

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**Politics blog:**  
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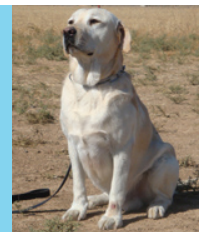
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# Mysteries of the death-drug scramble

## The strange tale of how California prison officials pulled out all the stops to acquire a lethal injection chemical

By Rula Al-Nasrawi  
and Tim Redmond  
news@sfbg.com

The California prison system finally released some documents on its efforts to procure the chemicals it needs to execute prisoners, and the 1,000 pages show the desperate lengths state officials have gone to procure the death drugs.

At one point, the California Department of Corrections and Rehabilitation looked at importing drugs from Pakistan. In October, prison officials sent agents on a secret midnight mission to Arizona to acquire sodium thiopental, one of the drugs used in executions, from that state's supply.

In the end, CDCR wound up buying an extraordinary quantity of the stuff from a supplier in London — potentially putting California in the disturbing position of serving as the death-drug dealer to the rest of the country.

The protocol for lethal injections in California and 33 other states calls for three drugs: sodium thiopental to put the condemned inmate in a coma; pancurium bromide to paralyze the muscles; and potassium chloride to stop the heart.

But sodium thiopental, also known as Sodium Pentothal, has been in short supply in this country, in part because the one company that currently makes it, Hospira, has production backlogs. There's not a whole lot of need for the drug in modern medicine — it's largely been replaced with other anesthetics — and Hospira has made it clear in repeated press statements that it doesn't want its product used in executions.

So when the last batch of the stuff in the state's hands expired in October, California had to put executions on hold while prison officials scrambled to find some more.

### HIDING THE TRUTH

The whole process was cloaked in secrecy. Nobody at CDCR would tell us where they were looking for the sodium thiopental, who would be procuring it, or how the supply chain might work. That, of course, is crucial, in a grisly way: If the anesthetic didn't perform properly (that is, if the state got a bad batch from an unregulated supplier), a prisoner could go through unspeakable agony as the second batch of drugs made it impossible to breathe.

The Guardian filed a request in October under the California Public Records Act seeking details on the purchase attempts, but CDCR stonewalled. The American Civil Liberties Union, also seeking the documents, filed a lawsuit, and a judge ordered the release

of a large volume of material.

Those documents, now available at aolunc.org, are heavily redacted, and much of the material we expected to see is missing. But the documents contain some remarkable revelations.

For starters, there's an internal timeline going back to 2007 showing that CDCR officials knew back then, while the drug protocol was being developed, that there would be problems. The Drug Enforcement Administration will only allow a doctor to order the class III controlled substances. And the federal receiver overseeing the prison system wouldn't allow any of the three doctors on staff at San Quentin State Prison to sign the order forms, although the documents didn't say why.

In January 2007, CDCR tried to recruit outside doctors to order the drugs — but physicians in California have traditionally declined to assist in executions. Indeed, the American Medical Association policy bars doctors from participating in capital punishment in any way, including “prescribing or administering tranquilizers.”

It wasn't until May 2010 that CDCR was able to find doctors willing to order the deadly drugs; the names of those physicians are not in the documents.

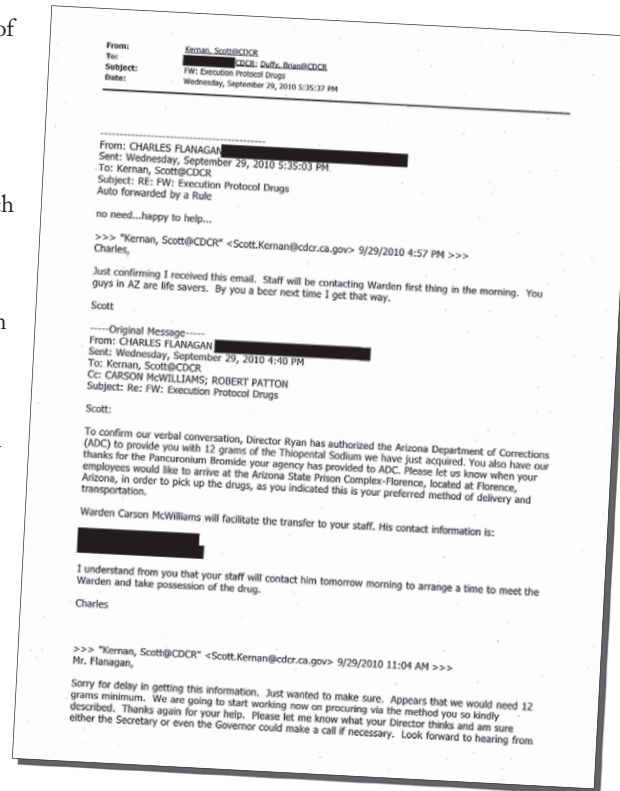
The timeline shows that in June 2010, CDCR became aware that there was a shortage of sodium thiopental, but there was no public discussion of the situation. Plans to execute Albert Greenwood Brown, a convicted murderer set to die in September 2010, went forward.

But the courts weren't rushing the execution — and the last batch of sodium thiopental in CDCR's possession expired Oct. 1.

As the clock ticked down toward that expi-

ration date, the documents show, CDCR officials — all the way up to Corrections Secretary Matthew Cate — were involved in an all-out scramble to get more of the drug.

At one point, a Sept. 16 e-mail — from an official whose name is blacked out — notes that CDCR had contacted between 80 and 100 hospitals to try to buy some sodium thiopental, but “none of them have a drop.”



**Truly sick: CDCR's Scott Kernan thanks Arizona officials for giving California some death drugs, saying the Arizona folks are “lifesavers.”**

The documents note that CDCR officials even suggested that there were supplies of sodium thiopental in Pakistan. An Aug. 17 e-mail from John McAuliffe, a contract worker helping CDCR with executions, says the agency is trying to get federal government approval to import the drug.

One e-mail even suggests that an unnamed CDCR employee was in the area and could make a side trip to

Pakistan to pick up the stuff.

### THE LONDON CONNECTION

There are, of course, serious issues with importing controlled substances into the United States, and the documents show efforts by CDCR to get the DEA to approve imports. The Pakistan deal apparently went nowhere — but later e-mails show CDCR officials contacting a supplier in London. The name of the supplier is blacked out on all the documents, but CDCR's deputy press secretary, Terry Thornton, later confirmed that the manufacturer was Archimedes Pharma.

Immediately after the California order for 521 grams of sodium thiopental went through, Britain's secretary of state for business, Vince Cable, issued an order barring any further exports of the drug for use in executions.

Like most of the civilized world, the United Kingdom does not allow the death penalty.

In the meantime, Scott Kernan, CDCR's undersecretary for operations, was trying to get enough of the death drug domestically to carry out at least one execution. A series of e-mails show contacts between California and Arizona, which recently had imported its own supply

— and there are indications that Gov. Arnold Schwarzenegger was willing to call his counterpart in Arizona to help consummate the deal.

“I'm sure either the secretary or even the governor could make a call,” a Sept. 9 e-mail from Kernan to McAuliffe notes.

Then on Sept. 29, Kernan sent an e-mail to Assistant Secretary Anthony Chaus discussing a “secret and important mission.” Kernan wanted Chaus to send a team to a state prison complex in Florence, Ariz., a desert town about 40 miles southeast of Phoenix, to pick up 12 grams of the death drug.

At midnight Sept. 30, the warden in Florence gave the CDCD agents 24 vials, each containing half a gram of sodium thiopental. The agents drove it to Bakersfield, where another team picked up the vials and drove the rest of the way to San Quentin.

In a stomach-turning e-mail, Kernan sent a note Sept. 29 to an unnamed Arizona official saying “you guys in Arizona are life savers” and offering to “by [sic] you a beer next time I get that way.”

By then, a federal judge had delayed Brown's execution until 2011.

Among the most startling revelation was the sheer quantity of sodium thiopental California eventually ordered from the firm in London. Even with training supplies and backup, it only takes between six and 12 grams of sodium thiopental to render a prisoner unconscious — meaning that the 521 grams that CDCR purchased for \$36,413 are enough to kill between 43 and 86 people. The expiration date on the chemical is 2014.

It's highly unlikely, given the legal hurdles and time involved in even one execution, that California would schedule more than three over the next three years. What possible use could the state have for so much death drug?

Thornton, CDCR's press person, wouldn't respond to our queries. But Natasha Minsker, the director of the ACLU's Death Penalty Project, said she's concerned that California will try to become a supplier for other prison systems. “It certainly raises questions,” she told us.

There's a lot missing from the documents. In many instances, the names of the officials who sent and received e-mails are redacted. And there are obvious pieces of the puzzle missing from the files CDCR has released.

“There's no e-mail from the DEA or the FDA,” Minsker said, “although CDCR was clearly contacting them. There's nothing from the governor's office, although it's likely they were also involved.”

Overall, Minsker said, the documents “show how sneaky CDCR was trying to be about all of this.”

The ACLU filed another suit Dec. 13 seeking the release of some of the redacted material as well as records of CDCR's efforts between October and December.

If those documents are ever released, they may address some of the looming questions about the material the state uses to kill people. **SFBG**



# food + drink

**Uplifting: Passion Café's outdoor roof deck and dishes like onion soup and pate bring French al fresco to Sixth Street.**

GUARDIAN PHOTO BY RORY MCNAMARA



## Au bon roof

By Paul Reidinger  
paulr@sfbg.com

**DINE** Although I deplored *Julie & Julia* — a dreadful bit of movie pap, except for the scene where Julie discovers that Julia hates her bloody blog; priceless! — I was mesmerized by the al fresco dinner cooked and served by the unsinkable Julie on a Brooklyn rooftop. There is a magic like no other in floating motionless above the nighttime city, with a soundtrack of soft conversation, gently clicking tableware, and the odd horn honking on the street below.

The street below the rooftop dining patio at Passion Café — opened not quite a year ago by Steve Barton and Jacques Andre — is Sixth Street, between Market and Mission, and it has more than its share of honking horns, along with speeding traffic, trash spread like autumn leaves in sidewalk tree wells, and a Dante-esque population of the shattered and lost. Sitting under an umbrella at a long picnic table 50 feet above all this on a rooftop patio framed by trellised vines and with a tall potted ficus at the end of the next table, is slightly surreal (though pleasant). If there is indeed a stairway to heaven, as Led

Zeppelin once suggested, it might well begin here.

Passion Café will never be confused with the Fifth Floor, a few blocks away. Fifth Floor is higher up, totally enclosed, and all but lacking a ground-level presence. Passion Café, on the other hand, has its feet solidly planted on terra firma: there's a large ground-level dining area, complete with exposed brick and oil paintings (for sale), just inside the door. But the draw of the place is definitely the roof, which you attain by climbing two flights of wide wooden stairs that creak. At the landing between the flights is a small tea table set for two — the perfect spot for a civilized break up, or maybe (for the less civilized) a discreet shove.

The food carries mostly French nomenclature and takes a variety of familiar French forms — the menu offers a variety of tartines, along with plates of charcuterie and paté — but the execution is strongly Californian. Many of the plates come heaped with mixed green salads, and white rice is served on a scale I have never remotely seen in France.

The ratatouille (\$14), for instance, included a berm of rice that looked like something left behind by a Tonka-truck snowplow working its way through a blizzard. The vegetable

stew itself, meanwhile, wasn't a stew at all but more of what appeared to be a stir-fry of long, rather tough eggplant strips, lengths of red bell pepper, zucchini chunks, and tomato, but not enough tomato. It was as though the kitchen had thoughts of transforming a peasant's dish, a way of using up the end-of-summer surplus from a vegetable garden, into a gourmand's delight, as in the movie *Ratatouille*, but lost its nerve after a few hesitant steps. I would have liked a bit more thyme and garlic, too, but the dish was still flavorful.

Napoleons are typically confections of layered pastry one finds on the dessert cart, but Passion's version (\$14.50) was savory and made with pasta — lasagna, basically, with ground beef, baked in an oblong crock. Beside it rose a low mountain of mixed greens dotted with olives and croutons and dressed with a cumin-inflected vinaigrette.

Cumin, an easterly breeze, reminds us of the French connection in the Middle East and so it wasn't completely surprising to find yet another hint of it in Passion's paté (\$5). The spice added a note of exotic excitement, but the paté itself (mounted on yet more salad) fell short of an ideal creaminess; despite the thinness of the slice, its texture was almost leathery. It was like a bit of old shoe sole that had fallen away into a clump of wet grass.

Views were mixed on the tomato-mozzarella salad (\$5). You might wonder how anything could possibly go wrong with such a straightforward preparation — slices of ripe red tomato alternating with slices of cheese, and perhaps a drizzling of balsamic vinegar over the top — and the answer would be the bits of arugula the kitchen scattered about. Arugula has a nuttiness with a slightly bitter edge, and here the bitterness seemed to assert itself to the dismay of the table, though once we figured out what the little green flecks were, I came to admire their feistiness.

Desserts weren't served with mountains of rice or salad (yay) or even dribblings of berries (boo). Chocolate mousse cake (\$5) was fluffy and light as laundry taken fresh from the dryer, though on the sweet side, while a Granny Smith apple crisp (\$5) could have used more apple character. Maybe they should look up one of Julia's old recipes. **SFBG**

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# UM alert!

By L.E. Leone

le.chicken.farmer@gmail.com

**CHEAP EATS** While we waited for our tacos, I crammed pickled jalapeños, carrots, and onions into a cup to take to the bar with us.

Coach was riffling through the pile of rolled up complimentary calendars on the shelf above, muttering, "Hot babes hot babes hot babes."

"What are you doing?" I said.

"Do you need a calendar?"

I thought: *new year new year new year*. "Yes," I said. More than ever, I needed a calendar. You only get one picture with this kind; that's why they're free. I didn't care about the pic. It was the new number I wanted, 2011, and all those clean, square, tear-away one-through-31s.

"Well," Coach said, "do you want a hot babe, or the Virgin Mary?"

The ease with which I made my decision surprised me. I mean, 365 days is a lot of days to look at a picture. Albeit I intend to do other things as well, next year. "Virgin Mary," I said.

And that was that. Well, when I got home four hours later, not so much drunk as oniony, and unrolled my Taqueria Virgin on the kitchen table, I was surprised to find that the Mother of God looked mighty fine in her own right. She wasn't by any stretch a hot babe, like many of the angels surrounding and adoring her. But she seemed a little bored, bemused, and all-in-all like someone I might like to kiss.

Whether this makes me Catholic or a lesbian I don't know, but anyway this ends the first part of the story.

The second part takes place next afternoon. I had four hours to kill between gigs, and thought I would spend at least most of that time contemplating barbecue. There's this new one in Alameda, see, not so awfully far from where Boink and Popeye live.

It was the meat of the afternoon, and I wasn't particularly hungry except that I'm always pretty hungry. So instead of erring on the side of lunch, I erred on the side of dinner. Check it out: \$13-fucking-75 for pulled pork, comes with two sides and cornbread. I figured I would probably end up taking half of it home, making two meals out of it, or — dare I dream — three.

I had a book. It's a pretty comfortable place, not crowded at all, midafternoon on a weekday, two TVs showing sports talk and highlights. Sweet tea refills. I took off my coat and scarf and made myself comfortable.

The sweet tea came. It was barely sweet at all.

Then the food. "I hope you're hungry!" the waitress person said on her way to my table. She said this with a knowing smile, which I took at first to be in my best interest.

"Oh, I'm hungry all right," I said. "I might need a takeout container," I added, for the sake of realism, "but I'm hungry."

"Good," she said, proudly sliding my plate before me.

For a moment I just stared. My brain went fuzzy, and then I wanted to cry. "Um," I managed to sort of say. Then, when I found my vocabulary again, "What is this on my pork?"

First of all, it was the smallest portion of pork I have ever seen. Most place have sandwiches with twice as much meat on them as this dinner did. More urgently, however ... what little meat there was snowcapped in an entirely creepy, pinkish creamy thing.

Now I've given a lot of benefits of a lot of doubts to a lot of restaurants in my day, but, as you may know, there is one thing I can neither tolerate nor forgive, and that is um ... well, it's UM: Unannounced Mayonnaise. You learn to ask, with sandwiches, salads, and even sushi. But ... *barbecue*?

Sure enough, that's what it was, a mixture of barbecue sauce and (gag, puke, spit) mayo, thus the pink. Oh, they remade my plate for me, but it came back with even less pork than before. The greens were okay, the fried okra was good, and their barbecue sauces were great, but the cornbread muffin was inedibly dry from either overcooking or staleness, or both.

I couldn't fathom, let alone eat, the cornbread, but otherwise cleaned my plate. Counting tea and tip, it was a \$20 snack. At my new least-favorite restaurant. **SFBG**

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## WEDNESDAY DECEMBER 15

### MUSIC

#### Buzzov•en

Legendary sludge metal band Buzzov•en has been wandering the wilderness since the early '90s, its members ping-ponging between different down-tuned, drugged-out projects. Sludge, an ugly-sounding offshoot of stoner metal, can be traced back to the Melvins, and it was relatively big business in 1994 when Buzzov•en's second album, *Sore*, was picked up by Roadrunner Records. That honeymoon was over quickly, and the band's career has been peripatetic since. Famous for the violence of its live shows and squalling, pummeling riffs, the band is likely to incite a frenzy wherever its brand-new tour may take them. **(Ben Richardson)**

With Brainoil, Neurotoxicity, No Statik, K. Lloyd  
8:30 p.m., \$16  
DNA Lounge  
375 11th St., SF  
(415) 626-1409  
www.dnalounge.com

### MUSIC

#### John Grant

After the decade he spent fronting dreamy indie-pop group the Czars, John Grant

has since gone on record saying he never really felt all that satisfied with the band's albums. As crazy as that might sound to Czars fans, *Queen of Denmark*, his new solo album backed by Texas folk-rockers Midlake, is indeed a markedly personal album — and perhaps the type he wanted to make all along. Grant's 1970s soft rock-inspired arrangements and rich baritone vocals are excellent; but it's the emotional vulnerability and snarky humor of his lyrics that really define him as a songwriter who is very much deserving of some more attention. **(Landon Moblad)**

With Jessica Pratt  
8 p.m., \$15  
Swedish American Hall  
2170 Market, SF  
(415) 861-5016  
www.cafedunord.com

### MUSIC

#### Del the Funky Homosapien

The Bay Area's ambassador of hip-hop, not to the planet but the galaxy and beyond, Del the Funky Homosapien came out of Oakland's Hieroglyphics crew before lending his unmistakable voice to projects of a stranger variety. A fetish for ginormous words and out-of-this-world concepts culminated in the future blap of 2000's space jamming album *Deltron 3030*. A follow-up is supposedly in the can,

reportedly ready for release in 2010. At this intimate event, fans will have the opportunity to remind Del that it is mid-December. **(Ryan Prendiville)**

With Simple Citizens  
Wed/15–Thurs/16, 8 p.m., \$30  
Yoshi's San Francisco  
1330 Fillmore, SF  
(415) 655-5600  
www.yoshis.com

## THURSDAY DECEMBER 16

### DANCE

#### “DANCEfirst! Modernity/Humanity: *The Nzoto Installation*”

Often the very act of preserving an artifact distances it from its daily meanings. The “Art/Object: Recontextualizing African Art” exhibit now gracing the halls of the Museum of the African Diaspora seeks to right this wrong, inserting ancient costumes, tools, and accessories back into the flourishes of life they once accentuated. The integration of ritual and modernity is also the theme of an upcoming MoAD dance performance, *The Nzoto Installation*, presented by dance-community bridge-building organization see.think.dance, and featuring international performance artist Byb Chanel Bibene using the *nzoto* (“the body”

in Bantu) of dancer groups to meld abstract thought and tradition with motion and emotion you can feel, now. **(Caitlin Donohue)**

6–9 p.m., free with admission (\$5–\$15)  
Museum of the African Diaspora  
685 Mission, SF  
(415) 358-7200  
www.moadsf.org

### MUSIC

#### Om

The demise of Sleep marked a sad day for metal fans, but from the resin-soaked ashes of that vaunted South Bay trio emerged two bands that have done much to cheer them up. The success of Matt Pike and High on Fire is a topic to be considered elsewhere; Om is the order of the day. Founded by Sleep's bassist and drummer, Al Cisneros and Chris Haikus, the meditative metal outfit has taken advantage of the former's mellifluous playing to craft songs that are at once crushingly heavy and fuzzily embracing. Cisneros is now paired with new drummer Emil Amos, and they're prepared to rock you into reverie. **(Richardson)**

With Lichens, Barn Owl, DJ Britt Govea  
8 p.m., \$16  
Independent

628 Divisadero, SF  
(415) 771-1422  
www.independentsf.com.

## FRIDAY DECEMBER 17

### THEATER

#### Mr. Yoowho's Holiday

In conjunction with Noh Space, Moshe Cohen presents *Mr. Yoowho's Holiday*, a story fusing the spirit of adventure with the warmth of the season. Mr. Yoowho embarks on an international journey across geographical borders as well as the borders of the imagination. He meets Taro-kaja, the prototypical spirited trickster hero of Japanese Kyogen Theater, as well as encountering elements of the European circus and Yiddish absurdism. Drawing on aspects of traditional Japanese Noh Theater and Kyogen Theater, Cohen returns to SF after touring extensively through Europe to meld humor, poetry, and absurdity in this heartwarming tale. **(Emmaly Wiederholt)**

Through Jan. 2, 2011  
Preview tonight, 8 p.m., \$10  
Fri.–Sat., 8 p.m., Sun., 3 p.m., \$10–\$18  
Theatre of Yugen  
2840 Mariposa, SF  
1-800-838-3006  
www.theatreofyugen.org

### EVENT

#### “Hubba Hubba Revue's Christmas Hanukkah Spectacular”

Who will be the next mayor? What will the new year bring? Which corporate Death Star will the WikiLeaks cabal take down next? The Guardian doesn't have all the answers to these quandaries of the abyss yet — but we sure as sugar have the inside skinny on who will be taking off their clothes at Hubba Hubba Revue's holiday burlesque spectacular (you're welcome). To wit: the winner of “best variety act” at Las Vegas' Burlesque Hall of Fame, Chicago's Amazing Bendable Poseable Dolls of Doom, and boylesque troupe the Stage-Door Johnnies. Also, don't miss (yes!) Hubba's annual visit from the hang-10 Hasids themselves, Jewish surf band Meshugga Beach Party. **(Donohue)**

9 p.m., \$10–\$15  
DNA Lounge  
375 11th St., SF  
(415) 626-1409  
www.dnalounge.com

### THEATER

#### Sweet Can Productions

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Which corporate Death Star will the WikiLeaks cabal take down next?



Can Production's newest show *Candid* takes its audience into a charming topsy-turvy world where anything can happen. The limits of human imagination are stretched as mundane objects and everyday life transform into a breathtaking circus. Directed by Joanna Haigood and Wendy Parkman with new music by Eric Oberthaler, lighting designed by Tad Shannon, and performances by Beth Clarke, Natasha Kaluza, Kerri Kresinski, and Matt White, *Candid* aims to reveal the magic inherent in the ordinary. **(Wiederholt)**

Through Jan. 9, 2011  
Schedule varies (opens tonight, 7 and 9 p.m.)  
\$15–\$60  
Dance Mission Theater  
3316 24th St., SF  
www.sweetcanproductions.com

## MUSIC

### Sub Swara

Bay Area dubstep freaks sometimes forget that the gateway to their bass addiction was a curious mutation of global funk — one that came to prominence in the mid-late '00's and mixed Jamaican dread, glitchy electronics, and bhangra flourishes into a heady, invigorating stew. Ground zero for this sound was the excellent Surya Dub party, much missed since its

players went off to conquer the world. With a happy rumble, the Surya Dub crew is reuniting at Public Works, teaming up with Bay woofer-killers Slayers Club to bring in New York City duo Sub Swara, keepers of the international bass flame (with a cosmic-funky twist on their latest CD, *Triggers*). It'll be a global-eared rumble that reunites seminal Bay influences while leaving you quaking in your Timberlands. **(Marke B.)**

10 p.m., \$10  
Public Works  
161 Erie, SF  
(415) 932-0955  
www.publicsf.com

## MUSIC

### "Monsters of Accordion 2010"

The accordion: for many, it's the runner-up for most annoying musical instrument (after bagpipes). When used outside of polka, zydeco, cumbia, and other "traditional genres" (read: mainstream pop), it has an attention-drawing, anachronistic quality. To rock it, a player must possess a superhuman degree of cool, like They Might Be Giants and, of course, Weird Al Yankovic. To that list add Jason Webley, the howling one-man band and mind behind Monsters of Accordion, known above all for his ability to convert non-

believers to the squeezebox. **(Prendiville)**

With Corn Mo, Renee de la Prade, Petrojvic Blasting Co., and Duckmandu  
9 p.m., \$14  
Slim's  
333 11th St., SF  
(415) 255-0333  
www.slims-sf.com

## MUSIC

### Cyndi Lauper

With her string of recent successes, one could say that new wave chanteuse Cyndi Lauper is back. But that really wouldn't be accurate — the independent firebrand never really went away. Starting with her smash breakthrough 1983 album *She's So Unusual* and the string of hit singles that followed, including "Girls Just Want To Have Fun," "She Bop," and "Time After Time," Lauper has continued to release a variety of music, along with appearing in films and being involved with human rights causes. She comes to the city tonight for an intimate club gig — here's to hoping she can be persuaded to play "The Goonies 'R' Good Enough"! **(Sean McCourt)**

9 p.m., \$65  
Independent  
628 Divisadero, SF  
(415) 771-1422  
www.independentsf.com

## SATURDAY DECEMBER 18

## DANCE

### Labayen Dance

It's fun to watch artists who consistently surprise. Enrico Labayen is one of them. For a while, he dropped off the radar — turns out he went home to the Philippines to study native mythologies. When he returned, his first major endeavor became an ambitious *Carmina Burana*. Now he is taking on the Greeks. *Icarus at the Edge of Recession* promises to offer a fresh perspective on Daedalus as a CEO and Icarus as a young trader. He is showing this parable of a father sacrificing his son for his own ambition as a work in progress during what he calls a "holiday fun(d)raising event." **(Rita Felciano)**

8 p.m., \$20 (with pre-show party, 7 p.m., \$25)  
Garage  
975 Howard, SF  
(415) 509-3129  
www.brownpapertickets.com

## TUESDAY DECEMBER 21

## MUSIC

### Danny B. Harvey

Guitar slinger extraordinaire Danny B. Harvey has played with everyone from the

Rockats, Nancy Sinatra, and Wanda Jackson to Bow Wow Wow and the Head Cat. This current tour stop finds him teaming up with his friend and "Rockabilly Filly" Rosie Flores. Harvey's frantic finger-picking and tasty solos are truly a sight to behold live — especially when you look up from watching his fingers dancing on the fret board and see his expression — he often looks as if he's enjoying a Jack and Coke at the bar, a big grin on his face and giving almost no indication of the difficulty of making the incredible sounds coming out of his guitar. **(McCourt)**

With Rosie Flores  
9 p.m., \$12–\$15  
Hotel Utah  
500 Fourth St., SF  
(415) 546-6300  
www.thehotelutahsaloon.com

## SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) Byb Chanel Bibene in *The Nzoto Installation* (see Thurs/16); (2) Cyndi Lauper (see Fri/17); (3) John Grant (see Wed/15); (4) Labayen Dance (see Sat/18); (5) Buzzov\*en (see Wed/15); (6) Jason Webley (see Fri/17); (7) Del the Funky Homosapien (see Wed/15); (8) Sub Swara (see Fri/17); (9) "Hubba Hubba Revue's Christmas Hanukkah Spectacular" (see Fri/17); (10) Danny B. Harvey (see Tues/21)**

THE NZOTO INSTALLATION PHOTO BY WEIDONG YANG; JOHN GRANT PHOTO BY JIMMY EDGAR; LABAYEN DANCE PHOTO BY WEIDONG LANG; BUZZOV\*EN PHOTO BY JOHN HOPKINS; JASON WEBLEY PHOTO BY ELISE KANE; DEL THE FUNKY HOMOSAPIEN PHOTO BY BEN LIEBENBERG; "HUBBA HUBBA" PHOTO BY PATRICK MCCARTHY



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# arts + culture



Succor for strumpets: At left, Annie Sprinkle, patron saint of sex workers. At right, a shrine from last year's International Day to End Violence Against Sex Workers vigil.

ANNIE SPRINKLE PHOTO BY JULIAN CASH;

SHRINE PHOTO BY ANNIE SPRINKLE

## Holy high whoreiday

Taking back the corner on the International Day to End Violence Against Sex Workers

By Caitlin Donohue  
caitlin@sfbg.com

**SEX** It started with a serial killer.



Porn star-feminist Annie Sprinkle was reading about mass murderer Gary Ridgway slaughter of, on his count, 71 prostitutes in the 1980s and '90s. She came across this in Ridgway's explanation of his choice of victims: "I picked prostitutes because they were easy to pick up without being noticed. I knew they ... might never be reported missing. I thought I could kill as many of them as I wanted without getting caught."

It was a wake-up call for Sprinkle. "We don't have equal protection," says the busty self-termed "ecosexual," who was a sex worker for 20 years and now serves as a role model to many in the radical sex community. Sprinkle reacted by organizing the first International Day to End Violence Against Sex Workers on Dec. 17, 2003. It's an event that is now recognized in cities around the world.

In San Francisco, Sprinkle's "whore holy high holiday" will be marked by a City Hall vigil for all the sex workers affected by discrimination and violence this year and performance art, followed by a march to the Center for Sex and Culture (sexandculture.org). All the events are free and open to everyone.

This year, event organizers have a dangerously crude city policy in their sights: the toxic San Francisco Police Department practice of checking suspected prostitutes' pockets for condoms to serve as proof of intent to have sex for money. It's a policy that Mayor Gavin Newsom and the state's first Latina attorney general, Kamala Harris, support. Sprinkle finds it completely at odds with the mission of promoting safe sex among anyone who could be walking down the street with a rubber in their pocket, as well as dangerous to sex workers. "It's nasty, and really stupid, and so counterproductive — is that the message that we want to be sending?"

Which is not to say that Friday will be devoid of sweet, sexy joy entirely. After all, where would be the fun in gathering up SF's sex-posi-

tive community if no one got naked? Later that evening, the Center for Sex and Culture will host a special edition of the national literary series Naked Girls Reading showcasing — yep — naked girls reading literature written by those who spread their legs to make their living.

"It's a great opportunity for feminism and art," says event organizer Lady Monster, who heard about Miss Erotic World 2005 Michelle L'amour's original Naked Girl Chicago series and thought it a perfect fit for our pervy-intellectual burg. She held the first event in April and "it took off like wild fires," packing venues across town.

An ex phone sex operator who dabbled in private peep shows in her home state of Ohio without being told that the work was illegal, Lady Monster notes that the poor economy and demise of Craigslist escort ads in response to outside pressure has introduced even greater risks to sex workers, pressure that can lead them to accept unsafe working conditions. She feels that the nationwide observance of Dec. 17 "is a way to give people an opportunity to celebrate sex workers' rights."

On stage, her reading event will celebrate their contribution to arts and literature. Sexologist Dr. Carol Queen will be leafing through a book at the night's nude show; as well as

burlesque star Dottie Lux; sex worker activist Robyn Few; Lady Monster herself (who'll be reading from *Some Girls*, the memoir of Jillian Lauren, the American who lived and worked in a Brunei harem); and Sprinkle, among others. Readers must be accomplished writers, have public speaking experience, and — perhaps the most obvious — they've got be down to make the scene in the all together.

"Three hundred and sixty-four days a year we talk about how much we like our work, and one day a year we take time to realize that there are real victims out there," Sprinkle says. It may be the oldest profession, but even in Gomorrah by the Bay, sex work is still a far cry from society's respected elder. **SFBG**

### INTERNATIONAL DAY TO END VIOLENCE AGAINST SEX WORKERS

Fri., Dec. 17  
4 p.m., free  
City Hall  
Civic Center, SF  
www.swopusa.org

### NAKED GIRLS READING

9 p.m., \$15-\$20  
Center for Sex and Culture  
1519 Mission, SF  
(415) 552-7399  
www.nakedgirlsreading.com/  
sanfrancisco





As 2010 falls under assessment and top 10 lists fall like snowflakes, groups such as Weekend (from left: Abe Pedroza, Shaun Durkan, and Kevin Johnson) are staking a claim for the Bay Area.

GUARDIAN PHOTO BY PAT MAZZERA

## We do it best

Bay Area rock staked its claim while critical darlings turned bogus in 2010

By Johnny Ray Huston  
arts@sfbg.com

**MUSIC** Why did Bay Area rock rule in 2010? As top 10 lists fall like snowflakes, there's no reason not to count the reasons. The first for me is "Age Class," by Weekend. Here is the sound of shoegaze sharpened into an attack. Evoking Loop on adrenaline (not amphetamine), the song is an example of a young band making an old sound new — it has age and class. The hook of the song is the way Shaun Durkan's voice manages to match and maybe even outdo the ferocity of the guitar, bass, and drums as he repeats the core lyric: "There's something in our blood." As he draws out the word blood and makes it rise, he taps into something human, maybe sinister, and definitely at the heart of rock 'n' roll.

What is that something in the blood? It could be many things, but reduced to the realm of Bay Area rock, it's imagination and vitality. Weekend's debut album *Sports* is traditionally classic in formal pre-

sentation, and it serves notice of a group that is likely to become big. Like many recent bands, Durkan and bandmates Abe Pedroza and Kevin Johnson tap into the late 1980s and early '90s whirlpools of shoegaze. But unlike many current peers, they match it with dark, serrated edges characteristic of post-punk. Weekend may have various writers namedropping Joy Division, but for a trio of guys in their early twenties, they sound very much like themselves.

This command extends from sound to vision with Durkan and Johnson's video for a pair of songs on their album, "Monday Morning/Monongah, WV." Shot beautifully in widescreen, its suburban fable adds potent surreality to Larry Clark-like teen hijinks, simply by replacing taken-for-granted water with an oil-like black liquid. Clocking in at over seven minutes and successfully fusing two songs to each other to form one narrative, "Monday Morning/Monongah, WV" breaks out of standard music video tropes to work as a film.

Which brings me to reason No. 2: Some of the best current Bay Area music is wedded to a

visual flair and style born from life rather than glossy magazines. For examples, one need look no further than Justin Kelly's videos for Hunx and His Punx, and thrift-shop owner Hunx's perverse looks — just this month, he debuted one that he'd nicknamed "Barefoot Contessa Egghead Dracula" onstage at a downtown museum, and in the summer, he landed in the pages of *Vogue Italia* and *Les Inrockuptibles*. Likewise, Skye Thorstenson's video — self-contained as a vintage Warner Bros. cartoon — for Myles Cooper's "Gonna Find Boyfriends Today" successfully cast the performer as a 21st-century Mister Rogers or Pee-wee Herman, and made him a pop phenom in the British music press.

Cooper may be big in England, and Hunx may be stripped bare onstage in Paris, but there's a gap between their do-it-yourself feats and the mainstream music press as represented by Pitchfork. I'd like to say that sexual preferences-turned-prejudices have nothing to do with it, but while Pitchfork has celebrated the neo-rave twists of Teengirl Fantasy, they've shown

CONTINUES ON PAGE 20 >>

### TOP 10S

#### ▶ JOHNNY RAY HUSTON, GUARDIAN EDITOR

Alexis, "Lonely Sea" and "Like the Devil"  
Beach House, *Teen Dream*  
Myles Cooper, "Gonna Find Boyfriends Today" 7-inch and Skye Thorstenson video  
Delorean, *Subiza*  
Walter Gibbons, *Jungle Music*  
Harlem, *Hippies*  
Hunx and His Punx, *Gay Singles* and H.U.N.X., "Can A Man Hear Me?"  
Kisses, *The Heart of the Nightlife*  
Umberto, *Prophecy of the Black Widow*  
Weekend, *Sports*

#### ▶ HUNX, HUNX AND HIS PUNX

##### My faves of 2010

— Myles Cooper, "Gonna Find Boyfriends Today." The perfect anthem by the perfect man. Check yourself out in the mirror before you leave the house ... twirl.  
— Happy Birthday, *Happy Birthday*. This is the pop music I hear in my dreams. Girl's a femme, girls FM.  
— Shannon and the Clams, *I Wanna Go Home* and "Ruin Christmas" 7-inch. Shannon has one of my favorite voices of all time. It makes me weak in the knees, it makes me shiver.  
— Brilliant Colors, *Brilliant Colors* and Slumberland split 7-inch. You could time travel back to England in the 1980s and this would still sound amazing.  
— Harlem, *Hippies*. Three hot guys, 16 great songs. I listened to this so much I went insane and punched a hole in the wall.  
Cleaners From Venus cassette reissues. I'm obsessed with these home bedroom recordings from the early 1980s.  
— Dum Dum Girls, *I Will Be*. I love everything about this, right down to Dee Dee's Chanel perfume and French pop haircut.  
— Circle Pit, *Bruise Constellation*. The Gay Australian Kurt Cobain? Love at first sight? You tell me, I'm confused.  
— Beach House, *Teen Dream*. Kinda embarrassed about this one but fuck it ... I am so so so into this.  
— Nobunny, *First Blood*. I feel my ex-boyfriend really reinstalled my faith in him with this one.  
— Also really into: Tamaryn, *The Waves*; Uzi Rash Group; Best Coast, *Crazy For You*; Delorean, *Subiza*; Ariel Pink's Haunted Graffiti, *Before Today*; Teengirl Fantasy, *7AM*

#### ▶ ALEXIS GEORGOPOULOS, ARP

Durutti Column, *Stucki*  
CFCF, *The River*  
Oni Ayhun, *Untitled (OAR003-B)*  
James Blake, *Klavierwerke*

Mario Basanov, *Caribbean Girl*  
Sun Araw, *Off Duty* and *Boat Trip*  
Charanjit Singh, *Ten Ragas to a Disco Beat*  
Jaakko Eino, *Kalevi Macho*  
Tensnake, *Coma Cat*  
Tame Impala, *Innerspeaker*  
The Radio Dept., *Heaven's On Fire*

#### ▶ SONNY SMITH, SONNY AND THE SUNSETS

China and Germany don't like the Mantles because they're worried that they might drive down the value of their state sanctioned music, making their products more expensive in the U.S. and musical exports like the NODZZ cheaper around the world. The Republican opposition to The Fresh and Onlys seems propelled by a reflexive hostility to anything that might help Kelley Stoltz. If, as the Republican Senate Majority Leader, Amanda Warner, put it, the Republicans top priority is to insure that Hunx and His Punx stops making music, then China's actions aren't exactly welcome. China is accusing Joanna Newsom of "injecting high-grade monetary heroin" into the record stores, pursuing a policy that "eviscerates" the likes of Thee Oh Sees, Bare Wires, the Sandwiches and a handful of other acts potentially giving birth to an "undead homicidal zombie market." This response reflects a pervasive sense of anxiety about both the state of the local music scene and any attempt to fix it. I, however, find a calming hope in the above mentioned uncertainties.

#### ▶ LUIS VASQUEZ, THE SOFT MOON

Omar Khorshid, *Guitar El Chark*  
Niagara, *Niagara*  
Congregacion, *Viene*  
Neu! vinyl box set  
Franco Battiato, *Fetus*  
Iron Curtain, "Terror Story"/  
"Anorexia" 7-inch  
Can, *Future Days*  
Brain Ticket, *Cottonwoodhill*  
Chrome, *Alien Soundtracks*  
Fabulous Diamonds, *Fabulous Diamonds II*

#### ▶ WEEKEND

##### Top 10 songs of 2010

Big Troubles, "Freudian Slips"  
Terry Malts, "I'm Neurotic"  
Grave Babies, "Gouge Your Eyes Out"  
Speculator, "Fuck This World"  
Minks, "Funeral Song"  
Procedure Club, "Feel Sorry for Me"  
Tamaryn, "Love Fade"  
Little Girls, "Delaware"  
Young Prisms, "Sugar"  
Fluffy Lumbers, "Harry Dolland's"




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**DEVIN THE DUDE**

Sat 12.18 • 10pm  
**SWAYZAK** LIVE  
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**SWAYZAK**

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**BOOTIE**  
NYE 2011

Sat 1.01 • 9pm  
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SLYDE • 8BALL • TAMO

**A-SKILLZ**

Wed 1.26 • 9pm  
**JORGE DREXLER**

JORGE DREXLER

**Upcoming Events**

12.17 Devin the Dude  
12.18 Swayzak Live  
12.31 Bootie New Years Eve  
01.01 A-Skillz  
01.21 Dirtybird  
01.26 Jorge Drexler

info@mezzaninest.com  
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**2010 UPCOMING EVENTS**

**FRIDAY DEC 17**  
**DJ ICON**

**SATURDAY DEC 18**  
**PAUL HEMMING**

**THURSDAY DEC 23**  
**COMEDY NIGHT**

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**WED 12/15**  
8P **BLAMMOS, YOUNG N TENDER, BROWN DWARF** (INDIE / CHILL WAVE) \$5  
9P **OMG! KARAOKE** NOS

**THU 12/16**  
9P **DJ SURESH & NAGABEATZ** (WORLD MUSIC) NOS  
5:30P **FREE OYSTERS ON THE HALF SHELL**  
6P-2A **DJ'S CARMEN & MIRANDA AT THE EL RIO FRUIT STAND** (FUNK, DISCO, POP) NOS  
7P **RED HOTS BURLESQUE**

**FRI 12/17**  
**FUZZZ**  
10P A SEXUAL FLEXIBLE FASHION PARTY  
MONTHLY DANCING A LA SNAPS AND CLAPS (DJS) \$3  
6-8P **THE CRUX, ADDIE LIECHTY** (INDIE) FREE

**SAT 12/18**  
**HOLIGAY BUFFET**  
9P SOMETHING FOR EVERYONE! W/  
**SLEEPWALKERS, QUIET COYOTE, VIOLA BOOTH**  
**DJS BROWN AMY & CARNITA** (HARD FRENCH) +  
**JENNA RIOT & MISS POP** (DANCE / PSYCH) \$5  
CLOSED TILL NEW YEARS

**UPCOMING:**  
**MANGO NYE PARTY**

SF rock CONT.

no interest in Nick Weiss of that group's new gay pop collabos with Hunx and Alexis, tracks that perfectly fit into the site's established fetish for synth pop.

Hunx pretty much called the dominant website out on it bullshit when it omitted him from its "Top 40 Artist Twitters" list. (Packed with sharp observation about music and day-to-day moments, the Twitter feeds of SF musicians such as Hunx, Cooper, Alexis Penney, and — showcased in this issue — swiftumz offer more than self-promotion. They're full-fledged creative diaries, and in some cases, spaces for comic or gay performance). It's no accident that today's most extreme musical example of a self-created Twitter or YouTube star — Lil B — also hails from the self-inventing Bay Area. On his own, jettisoning major labels, Lil B is a one-man Warhol factory, endlessly duplicating and multiplying and morphing his image.

In recent years, Pitchfork and other New York publications have tended to patronize the rock music coming out of San Francisco while staunchly championing the thrilling likes of The Drums and The Beets. This year, that practice had perhaps started to fade, maybe thanks to the sheer dynamic variety of sounds from San Francisco. At the tail end of 2010, Girls' *Broken Dreams Club* hit the site's "Best New Music" category, while Weekend's *Sports* garnered a high rating, and the Soft Moon's debut album was previewed and promoted in different contexts. Earlier in the year, Sonny and the Sunsets were blessed with a billing at Pitchfork's fest.

These national nods count for something, and the past twelve months have also seen solid-to-exceptional releases from Moon Duo, the Fresh and Onlys, the Mantles, Tamaryn, and more. Still, while New York's Other Music championed new albums by The Alps and Jefre Cantu-Ledesma, they've gone ignored on Pitchfork. Singular Bay Area labels such as Root Strata and Dark Entries are unveiling strange sonic worlds to excited audiences, though you wouldn't necessarily know it if you went to national music publications for your information.

Meanwhile, Pitchfork's influ-

ence — the inevitable wave crest of a sensibility cultivated by the echo-chamber of various blogs — has generated some truly dubious critical darlings in 2010. It's one thing to simply not care for a lauded artist. That kind of thing happens all the time. It's another, though, to listen to a celebrated phenom and feel that it is entirely bogus. Such is the case with How to Dress Well, whose Mr. Bill reinterpretations of '80s and '90s R&B have me racing for my Aaliyah collection and early Mary J. Blige recordings so as not to become wholly dispirited. Similarly, 2010 will also bear the scarlet letter of being the year that "witch house" broke, as the similar sub-musicality of Salem was taken seriously at face value — at least until some mind-boggling live performances began to circulate on YouTube.

Perhaps all too late, this critic inherently questions the value or existence of pop music criticism a little more with each passing year. At times, my disillusionment blooms into an outright alienation from an entire genre. I'll come right out and admit that frustration with commercial hip-hop has turned me off with no change in sight for a while, and I feel similarly about R&B. Janelle Monáe's android act leaves me cold, and no amount of pioneering or vanguard or even artistically challenging production moves by Kanye West will get me to successfully ignore or bypass the fact that he annoys the fuck out of me. Is this dubious? Maybe so. I'd like to feel enraptured by these genres, but right now, I don't.

Still, this disappointment has been countered by a sense of excitement about music on a local scale, and also a hope that actual musicality — as embodied by Kisses, whose sublime song "Bermuda" made them a brief Pitchfork flavor-of-the-month — may yet have a comeback. Even as the likes of How to Dress Well and Salem seem to wage a war against musicality that has nothing to do with punk and everything to do with navel-gazing hipster tedium. Let me put it this way. Weekend is calling, Girls is here for your broken heart, Hunx is around for other parts of your anatomy, and a Soft Moon is on the rise. It would be sheer foolishness to complain. **SFBG**





# Don't trip

## The year in music according to Swifftumz

by **swifftumz**  
arts@sfbg.com

New Rkelly album out Dec 14th that I will soon be immensely non-ironically enjoying

2:48 PM Dec10th via web

sometimes listening to KMEL all day feels like an insane psychological experiment

4:15 PM Dec 9th via web

Damn...Aretha Franklin is dying? :(

3:02 AM Dec 9th via Echofon

nothing is worse than a one man beatbox loop station band unless he is breakdancing or juggling or doing graffiti at the same time

11:31 PM Dec 5th via web

reggie watts- the quirky comedian who incorporates beat box loop station songs into his act. I will regret that youtube search for life.

11:16 PM Dec 5th via web

Just informed someone who didn't know that dio was dead. Heavy moment

7:36 PM Dec 3rd via Echofon

I wonder what kind of pussy the guys in Trans-siberian orchestra get?

11:10 PM Dec 1st via web

2nd bubba sparxx record is so good.

10:51 PM Nov 28 via web

Your house is my nitrous den. I leave my gear there RT @ALEXISPENNEY just saw the cannister and balloons that @swifftumz left in our pantry

2:04 PM Nov 25th via Echofon

K-Ci and JoJo have a reality show!!

2:24 PM Nov 25th via web

everyones "beatles on itunes" jokes fucking suck

2:24 PM Nov 17th via web

wow...singer from blur and FLEA are working on an album of AFRICAN music with Tony Allen...THIS IS NOT A JOKE

1:01 PM Nov 17th via web

"I like any bar I can lay down in"

11:14 PM Nov 12th via Echofon

Been thinking about the west Memphis three a lot lately- about how much I don't care.

11:12 PM Nov 12th via Echofon

trey songz "bottoms up" is like the best shit out right now.

1:32 PM Nov 12th via web

wow just saw the most racist mc crib commercial ever

5:49 PM Nov 11th via web

leaving hateful comments on local bands youtube pages

12:36 AM Nov 11th via web

I'd like a time lapse film of the healthy, fresh organic food I buy at the beginning of the week slowly wilting in my fridge.

11:55 PM Nov 10th via web

Jackée and Rodney Dangerfields duet of "Great balls of fire" is the definitive version of that song.

5:41 PM Nov 6th via Echofon

@HunxandhisPunx watching lady-bugZ :)

4:49 PM Nov 6th via Echofon

almost every outkast song gets exponentially shittier each time you hear it.

5:14 PM Nov 15th via web

Die Antwoord is like the worst phenomenon

12:51 PM Nov 5th via web

Big Momma's House 3 better be in 3D

5:48 PM Oct 27th via web

I hope Eddie Rabbitt wasn't a stage name because that's a bad one

1:51 AM Oct 24th via Echofon

I love a rainy night (RIP Eddie Rabbit)

1:50 AM Oct 24th via Echofon

just told drake to shut up and angrily turned off the radio.

1:56 PM Oct 21st via web

they need to invent more dimensions so movies can have more sequels

5:17 PM Oct 11th via web

really happy the Usher/Tre Songz tour is called the "OMG tour". Gonna be bummed when this era is over.

12:29 PM Oct 7th via web

Always excited to meet someone with an "Anticon" hoody cuz I can tell them all about actual good music to listen to. Especially rap

9:18 PM Oct 1st via Echofon

Last night while complaining about Marley children, I was informed that marc bolans son performs t Rex covers under the name "Rolan Bolan"

3:53 PM Sept 28th via Echofon

wearing a different michael jackson shirt than yesterday.

3:15 PM Sept 15th via web

true story: when I saw pantera in high school I threw an employees hat I took from taco bell onstage and dimebag wore it for the whole show!

2:09 AM Sept 14th via web

making more hits with superproducer @mylesusa today!

6:57 PM Sept 11th via the web

I do really love how earth wind and fire never abandoned the kalimba.

5:23 AM Sept 4th via web

spent 21\$ at 7-11 now playing guitar in the mirror as things are heating up

4:52 AM Sept 4th via Echofon

Congratulations to Cee Lo for writing a song worse than "crazy", no fuck YOU cee lo.

6:51 PM Sept 3 via Echofon

the playlist entitled "me" on my itunes is morphing into a super good album

12:06 AM Sept 2 via web

BART tickets are the best DIY floss

2:35 AM August 13th via Echofon

So stoked on my team of super producers @mylesusa @commasounds @staylucid @swifftumz

10:47 PM Aug 11th via Echofon

@HarlemWhateverr put on the Go-betweens and call it a day. Duh

12:03 PM July 30th via Echofon in reply to HarlemWhateverr

The Hannah Montana movie on second viewing blurs the lines of reality way more than inception or the matrix.

2:12 AM July 19th via Echofon

She also described someone she thought was cute as "thom yorke-like"...double doozy

7:41 PM July 13th via Echofon

Not talking to this lady anymore who isn't excited about Weird Als upcoming show at the Warfield. #dealbreaker

7:40 PM July 13 via Echofon

lyric from the new prince song: "from the heart of minnesota, here comes

the purple yoda" #notjoking

10:58 AM July 12th via web

Starting mixtape at 3am...no Jim Nabors

3:09 AM July 9th via Echofon

Jim Nabors record thrown out of my 4th story window #jimnabors

3:07AM July 7th via Echofon

Listening to Jim Nabors record #timeforbed

3:06 AM July 7th via Echofon

i'm wearing swim trunks and an over-size ICP shirt right now

10:19 PM July 6th via web

"someone spilled a beer in the dori-tos?" actual quote

2:29 AM July 3rd via Echofon

my iPhone recognizes "chillwave" as a word

11:05 July 1 via Echofon

I wish someone would just organize a flash mob of people punching themselves in the face

11:16 PM Jun 25th via web

Hmmm I wonder how that new sushi place that just opened across the street from the JAIL is...

4:15 PM Jun 25th via Echofon

listening to GAS at work, makes my whole day like an episode of twin peaks

3:01 PM Jun 25th via web

JAH- please make it rain on everyone trying to see Pavement tonight. =D

1:16 PM Jun 25th via web

Toni tone Tony "house of music" LP hasn't left my record player for a week. A seriously great album.

1:11 AM Jun 24th via Echofon

Whoa macy gray is on TV...always wondered what happened to him

12:52 AM Jun 24th via Echofon

@truepanther sorry dean-nice try, but i'm already signed

3:13 AM Jun 19th via web in reply to truepanther

inhaling insane amounts of sour diesel and listening to durutti column right now #lifeisgood

2:58 AM Jun 19th via web

I should go to bed but I can't stop listening to merciful fate #worshipsatan

1:07 AM Jun 17th via web

ouch! curtis mayfield just made me shed a little tear right here at my desk

2:47 PM Jun 11th via web

maybe betty white could join RUNDMC as the DJ???

5:55 PM Jun 3rd via web

is anything stupider than graffiti? Maybe beatboxing?

1:04 PM May 25th via web

Every time I clean my room I find a hit of E

7:07 PM May 18th via Echofon

Listening to Alice Coltrane "universal consciousness" and I have not one shitty thing to say about it. #positivity #universalconsciousness

6:53 PM May 18th via web

this improvisation battle between brian setzer and the country bears fiddle player is intense

11:59 PM May 17th via web

i've already given country bears a four star rating on netflix based on the first three minutes.

11:18 PM May 17th via web

holy shit this live action country bears movie is fucking horrifying!!!

11:17 PM May 17th via web

Every time wyclef says "one time" on killing me softly a small part of me dies #shutupandlettheladysing

11:35 AM May 5 via Echofon

I reckon cypress hills bongo player is among the best i've ever seen #\:=D

10 PM April 20th via Echofon

These children just handed us a lit joint as big as my index finger

8:55 PM April 20th via Echofon

A new teenage fanclub album and big mommas house 3 in the same year? regained my will to live.

1:15 Pm April 20th via Echofon

I wish the voice in my head was Lee Hazelwoods or Harry Nillsons, maybe then I'd listen to my conscience.

3:41 Pm April 16th via web

Fuck you bjork, you're the dave matthews band of weird chicks

5:50 PM Mar 31st via Echofon

Bob Marley's kids are whiter than Michael Jackson's kids

10:24 PM Mar 17th via Echofon

The oscars r so backwards...that lady is going to win for 'the hurt locker' when she should have won for 'point break'

11:08 PM Mar 4 via Echofon

"do you like noise music?" "no I like that song on the new cat food commercial"

4:44 PM Mar 4 via Echofon

Kinda wish yoko would stop talking about peace and stuff and just brag to the crowd about how great it felt to be filthy rich

10:40 PM Feb 23rd via Echofon

I'm excited to see yoko Ono tomorrow because deerhoof is opening and I want to hate on them

6:20 PM Feb 22nd via Echofon

seriously "on the beach" is like the last thing i'd want to listen to on the beach

12:43 PM Jan 29th via web

Just got asked my favorite question when I'm carrying a guitar in public. "Do you play music?"

3:29 PM Jan 23rd via Echofon

KMEL just had a mini Aaliyah marathon. Not complaining.

4:53 PM Jan 14th via web

I'm confident that I can play guitar better than the following people – Bono, mick jagger, eddie vedder, and the guy from puddle of mudd

12:59 Am Jan 8th via web

"puddle of mudd" performing on tv. shit like this amazes me.

12:57 AM Jan 8th via web

I'm serious when I say the lady who plays the cello for the go betweens can outshred anyone

4:36 PM Jan 6th via Echofon

*swifftumz' album Don't Trip is coming out on Holy Mountain in spring 2011*





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# Thank you later

## This year, hip-hop experienced a major renaissance — and underground troubles

By Mosi Reeves  
arts@sfbg.com

**YEAR IN MUSIC** The past year brought dozens of excellent albums, and hip-hop sounds topped the list. This wasn't inevitable. Please recall



2009, when critics cited precious little rap in their favorites, save for Rakwon's *Only Built 4 Cuban Linx ... Part 2* and Mos Def's *The Ecstatic*. But in 2010, both rockists and heads reserved space for Kanye West's *My Beautiful Dark Twisted Fantasy*, Big Boi's *Sir Lucious Left Foot: Son of Chico Dusty*, the Roots' *How I Got Over*, Drake's *Thank Me Later*, and Flying Lotus' *Cosmogramma*. And let's not forget minor but important recordings such as Curren\$y's *Pilot Talk* and Yelawolf's *Trunk Muzik 0-60*.

This winning slate confirmed that major label-backed rap is undergoing a renaissance. Nearly every artist made an impact by keeping their eye on the mainstream, from security guard-turned-bad actor Rick Ross recruiting Erykah Badu and Cee-Lo Green for his *Teflon Don*, to Bun B allowing Canadian teen idol Drake to call himself an "honorary member of UGK" on the former's *Trill O.G.* Some complained that these rappers focused too much on claiming the hearts of soccer mama grizzlies and teens raised on Bratz dolls. But after years of boorish thugs peddling D-boy anthems and R&B gimmicks, this new pop sensibility sounded refreshing. (The sole exception may be Ludacris, who found success with *Battle of the Sexes* by offering a slick and familiar mix of strip club anthems and babymaker suits.)

B.o.B's *The Adventures of Bobby Ray* was the most extreme product of these pop mirages. The Atlanta rapper scored two No. 1 hits ("Nothin' but You" and "Airplanes"), but divided critics and fans by recruiting emo-rock burn-out Rivers Cuomo and Hot Topic heroine Hayley Williams for his collection of gooey ballads. At its best, *The Adventures of Bobby Ray* had a charming innocence; at worst,

it sounded like pandering. But at least it offered well-written tunes. In contrast, Nicki Minaj's grating *Pink Friday* mashed bad 1980s John Hughes-approved synth-pop and soaring Rihanna choruses into a



**Beautiful, dark twisted: This year saw commercial rap become rejuvenated, thanks to the likes of Kanye West, though Nicki Minaj's contributions were hit-and-miss.**

barely coherent mess. It proved that despite Nicki's talent for ear-catching stunts, from her star turn as the bisexual chick who'll do you and your man on Usher's "Lil' Freak" to her cipher-destroying rhymes on Kanye West's "Monster" and Ludacris' "My Chick Bad," she was still a disappointingly underdeveloped songwriter.

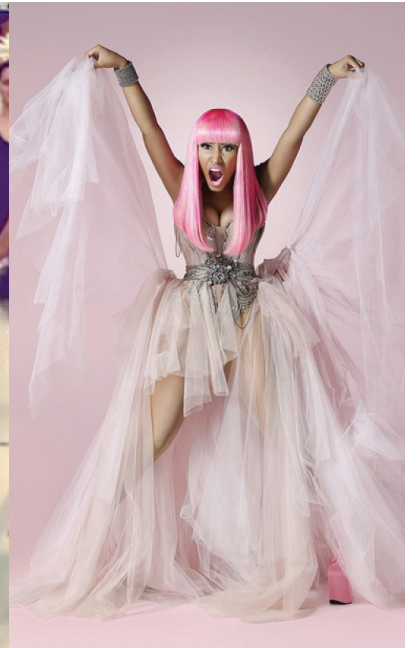
Lost in the intense debate over the rap major domo was the demise of Definitive Jux. Once the mighty inheritor to the Fondle 'Em tradition of B-boy nonconformity, and the source of key early-2000s works by Cannibal Ox, Aesop Rock, and Mr. Lif, it sagged under the weight of subpar and underpromoted releases before label head El-P mercifully pulled the plug last February. The news lit up the Internet for a day or two and then was seemingly forgotten. When Noz from cocaineblunts.com asked Yelawolf if he was "heartbroken" over Definitive Jux's demise, the Alabama rapper answered: "I didn't even know it ended. Well ...

I'm not heartbroken about it." How ironic that Yelawolf was once a lyrical-minded backpacker too, before switching to gritty tales of deep South meth dealers.

There were other disturbing signs that Definitive Jux's indie-rap scene was no longer ground zero for fledgling MCs, from conscious rap advocates Little Brother breaking up, to Minneapolis freestyle ace Michael "Eyedea" Larsen dying at the tragically young age of 28. "Underground rap is dead," noted Sean Fennessey in

independence as an end unto itself has been forgotten.

In Robin D.G. Kelley's 2002 book *Freedom Dreams*, a rapturous appreciation of 20th century black intellectualism, he writes, "Unfortunately, too often our standards for evaluating social movements pivot around whether or not they 'succeeded' in realizing their visions rather than on the merits or power of the visions themselves. ... And yet it is precisely these alternative visions and dreams that inspire



a Pitchfork essay hyping Los Angeles collective Odd Future. "In its stead, a different brand of homespun rappers have taken hold. Consider Lil B and Soulja Boy, who have been prolifically working the Web ... to achieve their own kind of teenage heroism."

Underground rap is not dead. It thrives with Bay Area imprints such as Interdependent Media (Truthlive's *Patience*) and national players such as Duck Down Records (Skyzoo & Illmind's *Live from the Tape Deck*) and Alpha Pup Records (Nocando's *Jimmy The Lock*). Some of these labels subsist on scattershot independent distribution. Others recruit majors to achieve wider market penetration, including Stones Throw and EMI Label Services (Guilty Simpson's *OJ Simpson* and Aloe Blacc's retro-soul gem *Good Things*), and Decon and E1 Music (Black Milk's *Album of the Year*). And who can blame them? These days, labels need all the help they can get. However, the principal philosophy of economic and artistic

new generations." Kelley could have referred to the many critics that marked Little Brother as hopelessly elitist for insisting that hip-hop should address more than the spoils of drug wars; dismissed the late Eyedea, Sage Francis, and others as silly white boys for addressing suburban middle-class concerns; and buried Definitive Jux as a repository of uncool, impossibly dense super-scientific lyricism.

By many measures, the indie-rap scene has been a failure. Unlike the network of homespun labels built by punks in the 1980s, the indie-rap scene didn't create a thriving community without considerable financing from youth-targeting corporations, lifestyle brands, and advertising firms. And perhaps its denizens wrongly castigated dirty South rappers as ignorant, claimed that mainstream superstars like Jay-Z and Diddy were sell-outs, and turned the underground movement into a kind of purity test — all past conflicts that continue to bedevil it today. Yet



these dreamers courageously imagined hip-hop culture as not only a way to entertain people and make money, but as a transformative experience that can help instill positive growth and change lives. They built a culture that holds key lessons for future rap generations.

The blog-rap generation doesn't hold any illusions of being alternative, unless it's manufacturing limp blasphemy like Odd Future's use of Nazi imagery. (As Anti-Defamation League spokesman Abraham Foxman told *The New York Times* in a story on the Holocaust documentary *Shoah*, "To most kids growing up today, Hitler could be Genghis Khan.") They'll use any trope to be successful, from falsely claiming that they're coke barons to bragging about their limited-edition sneaker collection and how much weed they smoke. There's a gleeful egalitarianism in their digital miscellany. The beats bang but are same-y and indistinct, and the voices are barely distinguishable. As Wiz Khalifa simply said on his breakout single, "Black & Yellow": "You can do it big."

Some critics separated wheat from chaff with technical criteria such as internal rhyme schemes and double-time flow, as if MCs were ice skaters or guitar wankers. But the best artists simply illuminated their money hunger by any means necessary, effortlessly adding interesting twists to tired rap clichés. When Drake crooned on *Thank Me Later*, "I want this shit forever, man," he evoked a poor man's Nat King Cole. And when Curren\$y ranted, "A gee is what I am, a jet is what I be" like a Southern Popeye on *Pilot Talk II*, he was insistent enough that you almost believed him.

And then there was Kanye West and *My Beautiful Dark Twisted Fantasy*. He created a spectacle out of an hour-long justification for his obnoxiousness, invited the genre's biggest stars to support his meanderings on chauvinism and virility (or "my black balls") and, most provocatively, continued a public call-and-response with Gil Scott-Heron. The conversation began with West's sampling of Scott-Heron's melancholy "Home Is Where the Hatred Is" for his 2005 album *Graduation*. Then Scott-Heron replied by using West's "Flashing Lights" melody for "On Coming from a Broken Home," the bittersweet coming-of-age tale from Scott-Heron's valiant yet muddled comeback, *I'm New Here*.

West ended *Fantasy* by sampling a large section from Scott-Heron's

1970 spoken-word performance "Comment #1," and retitling it "Who Will Survive in America?" The poem originally captured the COINTELPRO era and the U.S. government's eradication of black radicals, but West seemed to use it for a different point. Perhaps he's saying that fame serves as a protective armor against systemic racism and how "at the airport they check all through my bag and tell me that it's random." Or maybe he's making a wry comment on celebrity culture as the only way to survive in America. *Fantasy*'s cryptic epilogue perfectly summarized this year's rap dreamers, lost in the pop Matrix. **SFBG**

## TOP 105

## ► LYRICS BORN

Lyrics Born, *As U Were*  
Joyo Velarde, *Love and Understanding*  
Kanye West, *My Beautiful Dark Twisted Fantasy*  
Chromee, *Business Casual*  
Crystal Castles, *Crystal Castles*  
Far East Movement, *Free Wired*  
Trackademicks, *The Remix Tape, Vol. 3*  
The Black Keys, *Brothers*  
John Legend and The Roots, *Wake Up*  
Zion I, *Atomic Clock*

## ► MOSI REEVES, GUARDIAN CONTRIBUTOR

## Top 10 hip-hop singles of 2010

Jay Electronica, "Exhibit C"  
Wiz Khalifa, "Black & Yellow"  
Kanye West, "Power"  
Big Boi, "Shutterbug"  
Yelawolf, "Pop The Trunk"  
Strong Arm Steady, "The Best Of Times"  
Reflection Eternal, "Ballad Of The Black Gold"  
M.I.A., "Born Free"  
Ludacris feat. Nicki Minaj, "My Chick Bad"  
Chiddy Bang, "The Opposite Of Adults"

## ► AMP LIVE

## Top 10 songs of 2010 (guilty pleasure list)

The Black Keys, "Tighten Up"  
Bassnectar, "The 808 Track"  
The Black Keys, "Tighten Up"  
Bassnectar "The 808 Track"  
Drake "Fancy"  
Jay Electronica "Exhibit C"  
Flying Lotus "Do the Astral Plane"  
E-40 "B\*tch"  
Wiz Khalifa "Black and Yellow"  
Fat Joe "Ha Ha"  
Civil Twilight "Letters from the Sky"  
Rihanna "Only Girl"

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# Boom!

## The dream of money amid exploding blondes and other bombshells in 2010

By Kimberly Chun  
arts@sfbg.com

**YEAR IN MUSIC** Hot blonde hits the spot when it comes to those super-chilled depression dol-drums. Jean Harlow and Joan Blondell



were the fair-haired girls during the 20th century's major downtown. As for 2010, it kicked off with the comic train wreck of party girl Ke\$ha — plying us with tartly delivered, tarted-up hip-hop-ified electro and a bona fide pop classic in her chart-topping "Tik Tok." It ended with the entertainment press hanging on every syllable from rom-commie good girl Taylor Swift, the pretty prodigy with a country storyteller's set of close-for-comfort tales to tell.

In the meantime, that other over-saturated blonde, Lady Gaga, consolidated her grip on an enthralled mainstream, hammering out Monster's Ball performances and releasing little apart from her Pussywagon-fueled "Telephone" music video, delightfully over-stuffed with killer-lesbionic antics and girlfriend-in-arms Beyonce. Shape-shifters and wig-changers like M.I.A. and Peaches worked the edges of pop, while Gwen and Britney sat out the year of the solo blonde. Plenty of other babes in Popland were fully prepared to serve up sensation, even as Swift worried for mothers everywhere (and perhaps herself), "Oh, darling, don't you ever grow up, don't you ever grow up/ It could stay this simple."

Nothing was ever quite as simple as that song, "Never Grow Up," in a game-changing yet politically conservative 2010. America's girls were riveted by Swift, the million-plus-selling teen queen who could sing (depending whether you liked her Grammy coupling with Stevie Nicks or chalked it up to an off night) and write, judging from her recent *Speak Now* (Big Machine). Swift's chief critic Kanye West may have put out a more musically exciting album, but in the battle to see who can artfully reveal the most and still remain compelling, Swift might

be K-Whoa's match. You must love a high-profile 20-year-old who tells us how she *really* feels about, say, alleged ex John Mayer, singing, "Don't you think I was too young to be messed with?" and "I'll look back and regret how I ignored when they said, 'Run as fast as you can,'" in the appropriately soggy "Dear John."



The provocateur known as Peaches continued to morph this year with *Peaches Christ Superstar*, her stage revision of Andrew Lloyd Webber. What does Peaches Christ think?

Mocking rocker "Better Than Revenge" is better, despite the cheesy megaphone-like vocal effects, as Swift takes her poison pen to perceived romantic rival Camille Belle (for former flame Joe Jonas' affections) and cleverly, self-consciously complains, "She thinks I'm psycho/ Because I like to rhyme her name with things/ But sophistication isn't what you wear, or who you know/ Or pushing people down to get you where you wanna go."

Jonas ("Last Kiss"), West ("Innocent," yawn), Taylor Lautner ("Back to December"), and even industry insider-newsletter scribe Bob Lefsetz ("Mean") all suppos-

edly enter Swift's sights. But the real tribute to her skills lie with infectious story songs like *Speak Now*'s title track, and its opener, "Mine," songs that would be an asset on any country-pop performer's recording — and not at all behold to *Behind the Music* speculation or tabloid gossip. Now if only she could hook up with one talented, directional producer with a musical opinion — when it comes to country-pop, Daniel Lanois comes to mind, but why not Rick Rubin or even Jack White? To be as memorable as country music's singer-songwriter greats, Swift needs to find challeng-

she looks a hot mess, as personified by her trash-talkin', fall-outta-the-sack, smashed-dolly turns with "Tik Tok" and "Your Love Is My Drug." Her image seems to define "hot mess": picture hipster Barbie gone wild — and drunk on old Lil' Kim raps — and then dragged over miles of rough road. Yet the criticism Ke\$ha catches — Rolling Stone described her debut as "repulsive, obnoxious, and ridiculously catchy" — reads more like easy misogyny, and at moments bourgeois envy, of the type that's so often aimed at the highly visible village slut.

Streaming the archetypal ho to Swift's less-sullied like-a-virgin, *Cannibal* nevertheless feels like leftovers, doubtless culled from the hundreds of songs Ke\$ha is said to have written in the years leading up to *Animal*. The girl isn't above slapping the glib "man-gina" tag on a dismissible male in "Grow a Pear." But even this brief EP has a few insinuating tracks: the jokey "Blow," with its silly-giggly allusions to — ooh, naughty — backdoor fun, crackin' hoedowns, and "letting the crazy out"; baby-house hit "We R Who We R," a going-out-hard anthem infinitely preferable to the Black-Eyed Peas' "I Gotta Feeling"; and the sassy proclamation of slatternly white-trash, um, identity, "Sleazy." The latter two tunes' adenoidal raps are reminiscent of both Ke\$ha's spiritual cool aunt, Peaches, and even her very remote agent-provocateur relation M.I.A.

"I was happy being the retarded cousin of rap," M.I.A. told Billboard this year. "Now I'm the retarded cousin of singing." Likewise, who isn't tired of complaints about Maya Arulpragasam's ragged performances and bumpy raps — she makes a virtue of the rugged and raw with *Maya* (Interscope/XL), easily the most musically compelling recording by any of the aforementioned divas (with production by Blaqstarr, Rusko, Switch, Diplo, and Sleigh Bells' Derek E. Miller, among others). The iPhone and Google shout-outs; dark, grating, and metallic samples; and a gory, not-altogether-successful Romaine Gavras video for the hardcore-inspired "Born Free" add up to what might be considered her most American album.

*Maya* is an intriguingly self-titled reassertion of identity, made amid growing fame and privilege — all things she was somewhat absurdly criticized for by Lynn Hirschberg in her "Trufflegate"-spurring cover story in the May







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Metal underwent hard losses and heavy revivals this year, as Ronnie James Dio died, and Stone Vengeance and Enforcer did their parts to make amps shudder.

# Headbanging history

## Metal went back to the future in 2010

By Ben Richardson  
arts@sfbg.com

**YEAR IN MUSIC** Sometimes it appears that metal is aging backward in time, like a jean-jacketed, beer-swilling Benjamin Button. A cannibal-

istic hunger for old tropes sends budding musicians traveling deeper and deeper into the past for inspiration. By the beginning of 2010, the corpse of thrash metal was well and truly picked over, and as a legion of teenage "retro-thrashers" began to wear holes in their all-white high-tops, a new reverence emerged, one that looked beyond the aggression and speed of the middle 1980s, hearkening back to an earlier, heavier time.

This appetite for headbanging history was nurtured by 2010's profusion of reunion tours. Emboldened by the music's broadening audience, aging musicians the world over have been emerging from seclusion (voluntary or otherwise) and honing in on ticket terri-

tory that recently belonged to their younger colleagues.

Traditional doom metal was robustly resurrected; cult late-1970s acts St. Vitus and Pentagram both graced the stage at DNA Lounge, with mixed results. Considering the promise evinced by its summer 2009 appearance at the same venue, Pentagram was disappointing, though a last-minute lineup change was made the scapegoat. St. Vitus was another matter, thundering forth on the strength of guitarist Dave Chandler's dive-bombing psychedelia and singer Scott "Wino" Weinrich's booming baritone. The renewed vigor of the legendary L.A. outfit made the recent death of original drummer Armando Acosta especially poignant, though he had not played with the band for some time.

Metal was robbed of another sainted figure this year: Ronnie James Dio, whose inimitable voice and boundless energy made him one of the best-liked musicians in the business. His performances remained impeccable almost to the bitter end, which exacerbates the

sense of loss. Fans can take comfort in the fact that he died during 2010, a year that witnessed a veritable renaissance of exactly the kind of late-1970s metal Dio did so much to popularize.

The fervor for classic, "traditional" metal was on display this past summer at Tidal Wave, a free concert in McLaren Park that featured three reinvigorated acts as its second-day capstone, each interpreting genre-progenitors Iron Maiden and Judas Priest in its own particular way. Anvil Chorus was formed during the dawn of the Reagan administration, and "Blondes in Black" and "Deadly Weapons" served as catchy centerpieces to an expertly-played set. Bay Area treasures Stone Vengeance, an all-African American trio from Hunter's Point, showed why it has been able to survive for more than three-decades, combining engaging enthusiasm, unimpeachable technique, and a deep-seated sense of humor. U.K. legend Raven was the headliner, belying its advanced years thanks to rapid tempos, vertiginous falsetto, and captivating NWOBHM licks.

Elsewhere, German legend Accept released a new album and set out on the road, and long-running S.F. veterans Slough Feg returned this year with *The Animal Spirits*, a potent full-length. And yet a love of melody, guitar harmony, sung vocals, and galloping

drums is no longer limited to hoary veterans. This year also witnessed a crop of new bands that drew heavily on late-1970s and early-1980s inspiration to craft a compelling crop of fiery LPs.

Sweden's Enforcer (*Diamonds*) and Steelwing (*Lord of the Wasteland*) and L.A.'s Holy Grail (*Crisis in Utopia*) all took advantage of their klaxon-throated singers to release albums that draw heavily on classic Judas Priest, with a particular focus on high-register vocal melody and a bevy of shredding. Breakout Olympia, Wash., group Christian Mistress took a slightly different approach. The group's EP *Agony & Opium* leavens influential British outfit Diamond Head with the unique, melancholy delivery of singer Christine Davis.

If metal spends 2011 in this same archaeological mind-set, the Blue Cheer comparisons will start to fly fast and thick. But while some may decry the stultification that accompanies veneration of the retro, they cannot deny its curatorial power. Like Dio himself, the metal of the past is destined to live again, in the overburdened ear-drums of the present. **SFBG**

## SAN FRANCISCO TOP 10

### ▶ JOHN COBBETT, HAMMERS OF MISFORTUNE

- Farmers Market (Thursdays, Bartlett between 21st and 22nd streets). Finally, a farmers market in my neighborhood, and it opens just in time for breakfast!
- Dishammer, *Under the Sign of the D-beat Mark*. For some reason this record made me very happy in 2010
- Healthy San Francisco. I got your public option RIGHT HERE
- Matt Taibbi. Reminding everyone what real journalism is like. His reporting for Rolling Stone this year is essential, as is his book *Griptopia*.
- Deathspell Omega, *Paracletus*. In fact, Deathspell Omega period
- Ocrilim. If Sunn0))) was actually cool and interesting, it would be Ocrilim. The best album is Annwn.
- Dispirit. A local band
- Metal blogs have arrived. Invisible Oranges, Metal Sucks, Lurkers Path, That's How Kids Die and others are doing a great job of filling a void in the music press.
- Quitting Facebook. I quit Facebook this year — highly recommended.
- San Francisco Federal Credit Union. Screw the megabanks, go local.



# Rants and raves

## Musicians and writers sound off on 2010

### ► GARRETT CAPLES, GUARDIAN CONTRIBUTOR

This year was mediocre for Bay Area rap in general, yet the good music was superlative. To me, the contenders were J.Stalin, *Preuptial Agreement*; J.DaVinci, *The Day the Turf Stood Still*; Young Gully, *Grant Station*; Stevie Joe, *'80s Baby*; and Erk the Jerk, *Nerd's Eye View*. I might add various collaborations by the always reliable Jacka. What these records had that others lacked was reality. In a world of hollow bling, the aforementioned artists gave forceful reminders about the power of rap when married to genuine content — particularly Gully's disc-long screed against the Oscar Grant verdict.

### ► E DA BOSS

— Myron & E live with Kings Go Forth and The Selector Kirk at Elbo Room, SF  
— The Pendletons, “Comin Down”/ “Waiting On You” 7-inch  
— Roy Ayers, live at Yoshi's, SF  
— Sweater Funk, every Sunday night at Li Po Lounge, SF  
— Track the Movement, with Jerry Nice and B. Cause, first Saturdays at Showdown Bar, SF  
— 45 Sessions One Year Anniversary, with DJ's Platur, Pump and Headspin, Enki, and E da Boss at Layover Bar, Oakland  
— Change the Beat, with DJ Centipede and Mophono, every Thursday at SOM SF.  
— GrownKidsRadio Episode No. 18: “Natural Self Feature”  
— El Guincho, “Bombay” video  
— Groove Merchant 20 Year Anniversary LP

### ► MAX GOLDBERG, GUARDIAN CONTRIBUTOR

The sudden flare at the end of “Blue and Silver” on Lower Dens' *Twin-Hand Movement* brightened so many afternoons for me this past year. Jana Hunter sounds even better buzzing a snare. I can't say how her simple songs conjure such depths, but who really wants to know why a breeze feels the way it does? After an overload of polite drones, my holiday wish is that Shock plays a second concert. At Baer Ridgway last October, their genuine grooves lasted forever, which was just where you wanted to be with them. For reissues, the stripped *Double Fantasy* corners the heart and Riley's soupy *Grandma's Roadhouse* is a perfect porch record.

### ► K. FLAY

— These New Puritans, “We Want War” video. Slow motion videos can either be awesome or insanely awesome. “We Want War” is the latter.  
— Girl Talk, *All Day*. We played this a bunch on tour and it made me feel like I didn't have a job but also would never need one. Which is probably one of the top ten life scenarios of 2010.

— Liz Phair at The Independent, October 10, 2010. Liz Phair → egg sandwiches. No, really.

— Kid CuDi, “Don't Play This Song.” I first heard this track while driving through crazy fog on Interstate 8 in the Arizona foothills at 2 a.m., which was probably the best possible context I could have imagined. CuDi perfectly captures a sense of calculated self-destruction.

— Big Boi, *Sir Lucious Left Foot: The Son of Chico Dusty*. As soon as I heard the title of the new Big Boi album I knew I would like it. “Tangerine” and “Ain't No DJ” are my favorite cuts.

— Sleigh Bells, “Riot Rhythm.” This track is filthy. And I mean that in the best way. Make sure you are at least ten feet away from my face when the drums drop.

— Kanye West, *My Beautiful Dark Twisted Fantasy*. A phenomenal album from one of the most innovative musicians of our generation. Production-wise, this is my favorite Kanye record to date.

— Usher feat. Nicki Minaj, “Little Freak.” This song is my guilty pleasure. The fact that a classic Stevie Wonder synth line can peacefully coexist with Usher's persistent ménage à trois requests never ceases to blow my mind.

— Arcade Fire, “We Used To Wait.”

A friend of mine told me I would cry when I watched this video and I didn't believe her until I was sitting in front of my laptop choking back nostalgia sobs.

— Big KRIT feat. Yelawolf, “Hometown Hero.” “Hometown Hero” features two of the most talented lyricists to blow up this year. I'm just waiting for someone to make a movie based on this song.

### ► NOCANDO

I spent half of my year on tour and the other half being a proud father and PTA member, so I've been really detached. That said, here goes nothing.

— Like: Jay Z at Coachella

— Dislike: Jay-Z having a hoarse voice at Coachella

— Like: Sneaking all of my friends into Coachella

— Like: Rick Ross, *Teflon Don*

— Dislike: Everybody hating on Officer Ricky and not being able to enjoy some good music and lyricism

— Like: Toro Y Moi, “Imprint After”

— Like: Nicki Minaj build up by killing every guest appearance

— Dislike: Nicki Minaj letdown with that emo-ass “You guys doubted me, but I made it” album.

— Like: Free Weezy t-shirts

— Dislike: Weezy in Jail

— Dislike: Rappers rapping over their albums live

— Like: Bro-ing down with Dougey from Temper Trap in Bali and Singapore

### ► MIKE SCALZI, SLOUGH FEG

As the music industry crumbles, and the old models of success with it, the dangling carrot of non-musical incentives is receding from our vision. The purging is at last at hand — we are now condemned to a freedom that many will find hard to handle (even “DIY-or-die” relies on the old model of success). Long ago, my mind was freed, but this year, my ass finally followed. Eliminate the ninies and the twits — we're through being cool!

### ► ALEXANDER SPIT

— Kid Cudi's interview in Oct./Nov. Issue of Complex

— 2010 BET Awards cyphers

— Lil B's “Cooking Dance” and Based movement

— Dom Kennedy, From the Westside, With Love

— OFWGKTA, sold-out live shows in LA, NY, and London

— Wiz Khalifa and Curren\$y's weed-smoking movement

— Kanye West's G.O.O.D. Fridays

— The xx live at the Palladium in Hollywood, Sept. 22

— Producers using more snares in their beats

— Rap videos shot with digital HD cameras

### ► ANDRE TORREZ, GUARDIAN WRITER

Beth Ditto. There I said it. With that common comparison out of the way, much like the days of *River Deep*-era Tina Turner, Oakland's Shannon and the Clams has the distinctive lead voice Phil Spector would covet for his Wall of Sound production if he weren't busy behind bars. Her wailing pleas for you to come on over are passionate, guttural and at times off-key, but they always come from the heart. Like a possessed Little Richard, she and the band cull up energy from rock and roll's first wave, incorporating doo-wop and teenage angst while maintaining hints of the girl-group touch. **SFBG**

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**MIDNITE**  
THU 1.27 / DOORS 7:30 / \$14  
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FRI 1.28 & SAT 1.29 / DOORS 8:30 / \$25  
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Highlights, high times: DJs James Glass and Garth, left, teamed up as edit supergroup King & Hound and Oakland party-rap trio HOTTUB released the ultimate Four Loko anthem, "Lokos Only."

## Churn, churn, churn

Dance floors got deliciously heady in 2010

By Marke B.  
marke@sfbg.com

**YEAR IN MUSIC** "But not this time. This is *our time*. This time you're going to hand them a business card that says 'I'm CEO ... bitch!'"

Thus screams Napster founder Sean Parker (Justin Timberlake) to Facebook founder Mark Zuckerberg (Jesse Eisenberg) during the hilarious club scene in this year's seminal *The Social Network*. They're supposedly at a space in the Mission (actually L.A.'s Exchange club) in 2004, a horribly stereotypical affair featuring bland industrial architecture, a dance floor full of blonde "wool!" girls in black cocktail dresses, writhing go-go gals with pink boas, oversized martini glasses, illuminated cocktail tables, coke sniffles.... You know, the Jungian ideal of Douche Central.

(The music the two actors are screaming over — Dutch Euro-trancer Dennis de Laat's 2010 remake of Cassius' 2002 French millennial-funk track "The Sound of Violence" — is a bit of a joke too, although I'm not sure if de Laat was in on it. Contemporary progressive house and Euro-trance, alas, are still perfectly suited for scor-

ing tacky Internet wheeling and dealing in 2004.)

That over-the-top scene made me think about how far dance music and club culture have come, both in terms of mainstream acceptance — throw in a verse by Drake and a goofy bassline and "The Sound of Violence" could be Ke\$ha's next paycheck — and alternative options. Despite a few fun parties and a strong sense of underground unity, 2004 really was a low point for dance music, the spinning-wheels moment before a host of now-ubiquitous styles like dubstep, minimal techno, global funk, and nu-disco hit the scene. Sure, the current pop charts are a commercial dance juggernaut of kookily styled, sexless sex-obsessed, materialistic Auto-Tuned clubkid wannabes, hating on haters and looking for love all up in the VIP. But this is fine! First, thanks to the Internet, it's all so easy to ignore. Second, anything's better than the whine-rock males electro-pop replaced. And third, pop homogeneity has helped bring about an alternative renaissance of brain-tickling party music and club events for people who want more out of nightlife than Cristal bottle-service and a new Facebook profile pic.

In fact, it was a bit hard to keep up with all the ingenious debauchery

in 2010. Despite the continued recession — more probably because of it — partying was rampant, with new venues like Public Works and Jones (and revamped ones like 222 Hyde, Holy Cow, and SOM) joining established ones in presenting some of the most innovative programming in the world. I can't tell you how many times I heard New Yorkers, Londoners, and Berliners sigh lovingly and praise the scene here.

It sure didn't take a lot of traveling though, for me to see how good we have it right now, partywise. The homofuturist techno of Honey Sundays, Tormenta Tropical's spiky electro-cumbia, the twisted funk of Loose Joints, Some Thing's post-ironic showtunes, Icee Hot's UK bashment, DJ Bus Station John's various bathhouse unearthings, Kontrol's live minimal showcase, Phonic's classic house, the global funk of Afrolicious, Frequency's Dilla-influenced hip-hop, Change the Beat's future-bass soul, Love Letters' intelligent techno, Nachtmusik's dark wave, Ritmos Sin Fronteras' global house, Brazal's deep samba, Ritual's anarcho-dubstep, Go Bang!'s disco bliss.... I could go on and on — suffice it to say the only bad nights out I had this year in the city were the ones I can't remember. (Even my brief forays into the Lady





**Tens across the boards:** Clockwise from top left, Boston duo Soul Clap smacked us silly; Ambrosia Salad's Doble Quinceñera party in November was a massive drag fiesta; Señor Oz and Pleasuremaker of the global-funky Afrolicious party, and Ladyhaus of the bumping Phonic weekly. | AMBROSIA SALAD PHOTO BY MONTY SUWANNUKUL; AFROLICIOUS PHOTO BY JON SNYDER

Gagay bars of the Castro were at least, er, *exotic*.)

And this was the first year in a long time that local partiers loudly chafed against our city's ridiculous 2 a.m. curfew for bars lacking an exorbitantly priced late-night license. Could it be time for another push against this aspect of the city's constant War on Fun? The pushback would be intense. Some tragic shootings and other violent acts were associated with nightlife this year (even if they only happened *near* a club, kill-joy NIMBY's jump at the chance to blame partiers and don't have the capacity to distinguish among different kinds of nightlife). Nightlife naysayers got away with some pretty ballsy moves this year, including the cancellation of the enormous Lovevolution outdoor party. Yet, as slightly cynical as I am right now about the possibility of political change, I'm hoping the vitality of our scene is starting to build some positive momentum toward at least letting SF parties keep going as long as those in New York, Atlanta, and Chicago. Hi, world-class city here, right?

In the larger view, 2010, to me, was the year that the Internet finally came of club age. I know, I know, you've heard it before. By making almost everything available at once, the Internet erases the distinction between mainstream and alternative culture, between pop and underground. (This year that felt truer than ever, and the change seemed like it was finally taking effect on a broad

cultural level — whenever I tried to explain to someone in their teens how rave culture was a deliberate rebellion against commercial culture, or how independent music differed from that put out by major labels, they looked at me like I was from the '90s!)

But in 2010, DJs and musical archeologists tried to fill in that *almost* with a vengeance — they wanted *everything*, from the past as well as the present, to be available on the Internet. Uploading and sharing history-altering vinyl rarities was this year's badge of honor. Suddenly I found myself hearing so many songs on the dance floor that I'd forgotten, I'd sometimes enter a kind of dream state, unsure of my own historical timeline. The "wave" phenomenon, which brought utterly unheralded synth and proto-goth acts from the age of hand-to-hand cassette culture to light (and various dance floors) was the most literal manifestation of this, but there were others as well. Old-school SF DJs who'd spent years building their record collections — Gavin Hardkiss, James Glass, Solar, Jenö, Garth, Ken Vulsion, Steve Fabus — sounded incredible this year, both for their vinyl gold and mixing acumen.

Across the board, DJs slowed the tempos of their sets, as if all the rapidly accumulating sonic history was dragging them back, their laptops churning from the weight of it all. Tunes somehow became wider, thicker, luminous. Suddenly songs were fields. This led to some

fantastic developments — presaged by the reemergence of UK disco and "electro-funk" DJ pioneer Greg Wilson after decades of silence, the edit scene was bananas, with a plethora of music makers releasing contemporary-sounding versions of forgotten classics. (Edits are made by simply rearranging or removing a song's individual parts, unlike remixes that usually rebuild a song from the ground up).

Going one step further, folks like Soul Clap, Wolf + Lamb, Tensnake, and our own Mr. Intl took individual elements of half-remembered, half-heard soul, funk, house, and R&B gems and combined them with each other in uncanny ways — a little acid house melody here, the sax solo from a Chris Isaak song, a Danny Xtravaganza bassline, a New Edition drum breakdown, a snatch of Vicious Pink — as if populating a timeframe that didn't quite exist.

Funnily enough, all this digging up and soldering together helped produce a heady, signature sound that crossed genre borders — dubstep (somewhat sadly) slimmed down its postapocalyptic multiculti bombast and became more psychedelic and introspective; future bass ripped a few bong hits and got more soulful; minimal techno astringency disappeared into full-on sing-along melodies; indie acts like Toro Y Moi, Delorean, and Crystal Castles embraced rave and glitch aesthetics; abrasive hardcore electro and filter house politely fled the scene. The overall effect was

breezy, brainy, and Balearic.

And yes, somewhat monolithic. Pity the poor fool who tried to be different. The overheated reaction to the coining of "witch house" as a genre — think glitchy crunk beats distorted with spooky effects and the occasional static-masked rap — showed that the current scene has no taste for standouts (perhaps that's why there was no world-dominant club this year as well). We'll see how well "moom-bahton" (don't ask) fares in the coming months, but for now it's enough to navigate the smart, chill wave cresting on SF dancefloors. We're all CEO, bitches. **SFBG**

#### MARKE B.'S UNABASHED TWIRL INTO 11 TOP 11

Teengirl Fantasy, "Dancing in Slow Motion" (Merok)  
Tiger & Woods, "Gin Nation" (Editainment)  
John Talabot with Delorean, "Sunshine" live at Playground video  
Broad Bean Band, "Okidoki" (We Collect Enemies)  
Azari & Ill, "Reckless with Your Love (Tensnake Remix)" (Permanent Vacation)  
Sean Brosnan, "Sat Jam (Eddie C Remix)" (Needwant)  
Milton Jackson, "Crash (Lovebirds Remix)" (Freerange)  
Brassroots, "Good Life" (Phonica)  
Mim Suleiman, "Nyuli" (Running Back)  
"Jonte's Tokyo Night Cruising" video  
KZA, "Le Troublant Acid" (Endless Flight)

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TUESDAY 12/28 - WEDNESDAY 12/29  
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JANUARY - FEBRUARY 2011  
**10TH ANNUAL SKETCHFEST COMEDY FESTIVAL**

**ALL SHOWS:** Cover charge plus two beverage minimum • 18 & older with valid ID  
**SHOWTIMES:** Sunday-Thursday 8pm • Friday-Saturday 8/10:15 pm  
915 COLUMBUS AVENUE (@ LOMBARD), SAN FRANCISCO • SHOW INFO: 415-928-4320  
Validated Parking @ Anchorage Garage, 800 Beach St.

BUY TICKETS AT **ticketmaster**

Limit 8 tickets per person.  
All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges.

**coda.**

DINNER 5:30 TO 10:00.  
LIVE MUSIC NIGHTLY.

WED 15TH  
**WEATHER WAYNE**  
FEAT. **MICHAEL ZILBER**  
(JAZZ) 7:00 PM \$7

THUR 16TH  
**TU GUSTO MUSICAL...TANAÛRA /**  
**QUARTETO VOCAL SAN FRANCISCO**  
(LATIN JAZZ) 8:30 PM \$10

FRI 17TH  
**PRIVATE EVENT - 5:30-9:00 PM**  
**CURTIS BUMPY**  
(FUNK/R&B) DOORS AT 9, 10PM SHOWTIME \$10

SAT 18TH  
**GIOVENCO PROJECT**  
(JAZZ) 7:00 - 9:30PM \$5

**LONDON STREET**  
**THANK YOU JULIUS • BROTHERS AMOR**  
(R&B/HIPHOP) 10 PM \$10

SUN 19TH  
**"PACHANGA!" - SUNDAY SALSA**  
**DANCE PARTY FEAT. FITO**  
**REINOSO Y SU ARMONIA**  
(SALSA) 4:00 - 9:30PM \$10

TUES 21ST  
**"RENT PARTY" JAZZ JAM SESSION**  
HOSTED BY JOE COHEN  
(JAZZ) 8:00 PM \$5 / ALL AGES, NO COVER FOR MUSICIANS

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## Mago Bo guests at Dub Mission, Sun/19 at Elbo Room.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 15 ROCK/BLUES/HIP-HOP

**Will Billy** Rite Spot Café, 2099 Folsom, SF; [www.ritespotcafe.net](http://www.ritespotcafe.net). 9pm, free.

**Black Crows** Fillmore. 8pm, \$60.

**Blammos, Young n' Tender, Brown Dwarf** El Rio. 8pm, \$5.

**Buzzov-en, Brainoil, Neurotoxicity, No Statik, K. Lloyd** DNA Lounge. 8pm, \$16.

**Del the Funky Homosapien** Yoshi's San Francisco. 8pm, \$30.

**Dregs One and Equipto, Z-Man, L\*Roneous, Spank Pops, DJ Beats Me, DJ Chill** Elbo Room. 9pm, \$10.

**John Grant, Jessica Pratt** Swedish American Hall (upstairs from Café Du Nord). 8pm, \$13-15.

**Grouch, Brother Ali, Eligh, Los Rakas**

Independent. 8pm, \$22.

**Bob Margolin** Biscuits and Blues. 8 and 10pm, \$20.

**Montra, Lens, Greg Ashley** Knockout. 8:30pm, \$7.

**Kenseth Thibideau, Moholy-Nagy, Radius**

Hemlock Tavern. 9pm, \$6.

## DANCE CLUBS

**“Babes in Toyland: A Christmas Cabaret”** Bottom of the Hill. 9pm, \$12. With DJ KidHack.

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.

**Breezin** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. With DJs Amy A and Brynnie Mac spinning yacht rock od smooth 70s.

**Cannonball** Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.

**Hands Down!** Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.

**Jam Fresh Wednesdays** Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.

**Mary-Go-Round** Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.

**Red Wine Social** Triple Crown. 5:30-9:30pm, free. DJ TophOne and guests spin outernational funk and get drunk.

**Respect Wednesdays** End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

**Synchronize** Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

## THURSDAY 16 ROCK/BLUES/HIP-HOP

**Bang Data, Manicato, Dogman Joe, La Gente, Surreal** Mezzanine. 9pm, \$15.

**Sara Baireilles, Raining Jane** Warfield. 8pm, \$27.50-37.

**Del the Funky Homosapien** Yoshi's San Francisco. 8pm, \$30.

**Frail, Music for Animals, Fans of Jimmy Century, Return to Mono, DJ Eli Slim's**. 8pm, \$13.

**Hank IV, Dead Meat, Civil War Rust** Thee Parkside. 9pm, \$8.

**Lydia and the Projects, Andre Thierry and Zydeco Magic** Knockout. 9:30pm, \$7.

**Rolando Morales** Biscuits and Blues. 8 and 10pm, \$15.

**Om, Lichens, Barn Owl, DJ Britt Govea** Independent. 8pm, \$16.

**Picture Atlantic, Ghost and the City, Stomacher** Bottom of the Hill. 9pm, \$10.

**Puce Moment, Bronze, Sam Flax Keener and Higher Color, Lair** Eagle Tavern. 9pm, \$5.

**Adam Schlesinger and Mike Viola, Corner Laughers** Café Du Nord. 9pm, \$20.

**Screamn' Yeehaws, Flexx Bronco** Hemlock Tavern. 9pm, free.

**Sweet Honey in the Rock** Palace of Fine Arts Theatre, 3301 Lyon, SF; [www.palaceoffinearts.org](http://www.palaceoffinearts.org). 8pm, \$25-100.

## JAZZ/NEW MUSIC

**Dime Store Dandy** Rite Spot Café, 2099 Folsom, SF; [www.ritespotcafe.net](http://www.ritespotcafe.net). 9pm, free.

**Gentleman Band** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

**Natalie Lyons** Socha Café, 3235 Mission, SF; (415) 643-6848. 8pm, free.

## FOLK/WORLD/COUNTRY

**JimBo Trout and the Fishpeople** Atlas Café. 8-10pm, free.

**Shut Ins, Misisipi Rider Night Time Honkey Tonk Band** Amnesia. 9pm, \$5.

**Tanaóra** Coda. 9pm, \$10.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$10. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.

**Caribbean Connection** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

**Club Jammies** Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.

**Dirty Dishes** Lookout, 3600 16th St., SF; (415) 431-0306. 9pm, \$10. With food carts and DJs B-Haul, Gordon Gartrell, and Special K spinning indie electro, dirty house, and future bass.

**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

**Good Foot** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.

**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

**Jivin' Dirty Disco** Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.

**Koko Puffs** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

**Mestiza** Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

**Nightvision** Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, \$10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.

**Peaches** Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.

**Popscene** 330 Ritch. 10pm. With MNDR.

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## JAZZ/NEW MUSIC

**Emily Anne's Delights** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

**Equinox Trio** Rite Spot Café, 2099 Folsom, SF; [www.ritespotcafe.net](http://www.ritespotcafe.net). 9pm, free.

**Amber Gougis** Socha Café, 3235 Mission, SF; (415) 643-6848. 8pm, free.

**Hiroshima Holiday Show** Yoshi's San Francisco. 8 and 10pm, \$22-28.

## FOLK/WORLD/COUNTRY

**Brass Menazeri, DJ Zeljko, Kef** Bottom of the Hill. 10pm, \$12.

**Savannah Blue, Bay Island Ramblers** Plough and Stars. 9pm, \$6-10.

## DANCE CLUBS

**Alcoholocaust Presents** Riptide Tavern. 9pm, free. DJ What's His Fuck spins old school punk rock and other gems.

**Anon Salon Alchemistletoe Holiday Party** 103 Harriet, SF; [www.1015.com](http://www.1015.com). 9pm, \$15-20. World

**fusion.**

**Dirty Rotten Dance Party** Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.

**Eclectic Method, Justin Paul** Rickshaw Stop. 9pm, \$12.

**Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Fat Stack Fridays** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.

**Fubar Fridays** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.

**Good Life Fridays** Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

**Gurp Fest 2010** Club 6. 9pm, \$10. Hip-hop with TOPR and DJ Quest, Trunk Trunk featuring Z-Man, Rec League, and more.

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## FRI/17 DANCE CLUBS

CONT&gt;&gt;

**Vintage** Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

## SATURDAY 18 ROCK/BLUES/HIP-HOP

**Elvin Bishop** Biscuits and Blues. 8 and 10pm, \$35.  
**Black Crowes** Fillmore. 9pm, \$60.  
**Civil Wars** Café Du Nord. 7:30pm, \$12-15.  
**Crux, Addie Liechty** El Rio. 6pm, free.  
**Cyndi Lauper, Ferocious Few** Independent. 9pm, \$65.  
**"Monsters of Accordion 2010"** Slim's. 9pm, \$16.  
With Jason Webley, Corn Mo, Renee de la Prade, Petrojvic Blasting Co., and Duckmandu.  
**Mother Hips, Or the Whale, Conspiracy of Venus** Great American Music Hall. 9pm, \$20.

**Schande, Bam!Bam!, Kera and the Lesbians** Hemlock Tavern. 9:30pm, \$7.  
**Soul Revue** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.  
**TurbonegrA, Compton SF, Get Dead, Mission Saints** Bottom of the Hill. 9pm, \$10.  
**Unauthorized Rolling Stones, Rudy Colombrini Band** Café Du Nord. 9:30pm, \$20.  
**White Buffalo, Foolproof Four** Hotel Utah. 9pm, \$12.  
"Wizards and Stars: A Book Release Party and Todd Rundgren Tribute" Make-Out Room. 7:30pm, \$8. With Scott Miller and friends.

## JAZZ/NEW MUSIC

**George Cole Quintet** Red Poppy Art House. 8pm, \$12-15.  
**Giovenco Project** Coda. 7 and 10pm, \$5-12.  
**Hiroshima Holiday Show** Yoshi's San Francisco. 8 and 10pm, \$28.

## FOLK/WORLD/COUNTRY

**Jeff Landau** Socha Café, 3235 Mission, SF; (415) 643-6848. 8pm, free.

**Octomutt and friends** Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.

## DANCE CLUBS

**Bootie** DNA Lounge. 9pm, \$6-12. Mash-ups with BishopeMagnetic, Adrian, and Mysterious D.  
**Booty Bassment** Knockout. 10pm, \$5. Hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.  
**Cock Fight** Underground SF. 9pm, \$7. Gay locker room antics galore with electro-spinning DJ Earworm, MyKill, and Dcnstrct.  
**Fire Corner** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.  
**Fringe** Madrone Art Bar. 9pm, \$5. With DJs Blondie K and subOctave spinning indie music videos.  
**Full House** Gravity, 3505 Scott, SF; (415) 776-1928. 9pm, \$10. With DJs Roost Uno and Pony P spinning dirty hip hop.  
**HYP** Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

**Non Stop Bhangra** Rickshaw Stop. 9pm, \$15. Bhangra DJs and live dhol players.  
**Prince vs. Michael** Madrone Art Bar. 8pm, \$5. With DJs Dave Paul and Jeff Harris battling it out on the turntables with album cuts, remixes, rare tracks, and classics.  
**Rock City** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$10. Soul with DJs Lucky, Phengren Oswald, and Paul Paul.  
**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

## SUNDAY 19 ROCK/BLUES/HIP-HOP

**Black Crowes** Fillmore. 8pm, \$60.  
**Colossal Yes, Coconut** Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 8pm, free.  
**Lloyd Gregory** Biscuits and Blues. 8 and 10pm, \$15.  
**It's Radiant Light** Knockout. 9pm.  
**Pleasure Kills, Shangorillas, Paper Bags** Hemlock Tavern. 9pm, \$6.

## JAZZ/NEW MUSIC

**Hiroshima Holiday Show** Yoshi's San Francisco. 5 and 7pm, \$5-28.  
**Kenny Washington, Larry Vuckovich, Jeff Chambers** Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, \$10.

## FOLK/WORLD/COUNTRY

**Flashes of Light** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.  
**Kitchen Fire, Silver Threads, Patsy-Chords** Thee Parkside. 4pm, free.

## DANCE CLUBS

**Call In Sick** Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.  
**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.  
**Dub Mission** Elbo Room. 9pm, \$7. Dub, dubstep, roots, and dancehall with Maga Bo, DJ Sep, and Maneesh the Twister.  
**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?  
**Kick It Bar** on Church. 9pm. Hip-hop with DJ Zax.  
**Pachanga!** Coda. 7pm, \$10. Salsa with Conjunto Karabali.  
**Religion** Bar on Church. 3pm. With DJ Nikita.  
**Swing Out Sundays** Rock-It Room. 7pm, free (dance lessons \$15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.

## MONDAY 20 ROCK/BLUES/HIP-HOP

**Michael Burns** Rite Spot Café, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.  
**Halsted, High Pilots, Poor Bailey** Rickshaw Stop. 8pm, \$10.  
**Billy Idol** Fillmore. 8pm, \$59.50.  
"Smile! Christmas Extravaganza" Knockout. 9pm, \$7. With Bart Davenport, Young Elders, Sean Smith, and more.  
**Thee Swank Bastards** Elbo Room. 9pm, \$7.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45.  
**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**Krazy Mondays** Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.  
**M.O.M.** Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.  
**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.  
**Musik for Your Teeth** Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.  
**Network Mondays** Azul Lounge, One Tillman Pl, SF; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.  
**Skylarking** Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

## TUESDAY 21 ROCK/BLUES/HIP-HOP

**Fat Tuesday Band** Biscuits and Blues. 8 and 10pm, \$15.  
**Billy Idol** Fillmore. 8pm, \$59.50.  
**Struts, Karina Denike, Bang** Bottom of the Hill. 9pm, \$10.  
**Tricky** Independent. 9pm, \$30.  
**Waterlase, North Fork, Bleached Palms, Night Genes** Hemlock Tavern. 8pm, \$6.

## DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm, free. With DJ D-Runk and DJ What's His Fuck.  
**Brazilian Wax** Elbo Room. 9pm, \$7. With Forro Brazuca, Tropicali, and DJs Carioca and P-Shot.  
**Eclectic Company** Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**Extra Classic DJ Night** Little Baobab, 3388 19th St, SF; www.bissipbaobab.com. 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s.  
**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenn Kravitz.  
**Share the Love** Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house. **SFBG**

# Elbo Room

<b>WED</b> 12/15 9PM \$10	ELBO ROOM PRESENTS <b>DREGS ONE &amp; EQUIPTO</b> <b>Z-MAN, L*RONEOUS</b> <b>SPANK POPS</b> WITH <b>DJ BEATS ME &amp; DJ CHILL</b>
<b>THU</b> 12/16 9:30PM \$7	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DJS/HOSTS: <b>PLEASUREMAKER,</b> <b>SENIOR OZ</b>
<b>FRI</b> 12/17 10:30PM \$5	ELBO ROOM PRESENTS <b>NICKEL BAG OF FUNK</b> WITH <b>DJS ANT-ONE</b> <b>SEAN G</b> (BLOCK PARTY) <b>JAH YZER</b> (JAH WARRIOR SHELTER HI FI) <b>SAKE ONE</b> (PST/LOCAL 1200)
<b>SAT</b> 12/18 10PM \$10	SPINNING 60S SOUL 45S <b>SATURDAY NIGHT</b> <b>SOUL PARTY</b> WITH <b>DJS LUCKY, PAUL PAUL,</b> <b>PHENGREN OSWALD</b> (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
<b>SUN</b> 12/19 9PM \$7	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL W/ AN EXCLUSIVE SOUNDSYSTEM SET BY <b>MAGA BO</b> (BRAZIL/US) PLUS <b>DJ SEP</b> & <b>MANEESH</b> THE TWISTER ADV. TIX: WWW.JAMBASETICKETS.COM & WWW.BROWNPAPERTICKETS.COM
<b>MON</b> 12/20 9PM \$7	*** \$2 DRINK SPECIALS *** <b>THEE SWANK</b> <b>BASTARDS</b> (LAS VEGAS), <b>THE REV-TONES</b> PLUS <b>DJS PAUL PAUL</b> & <b>PHENGREN OSWALD</b> (SOUL PARTY/ GIRL GROUPS)
<b>TUE</b> 12/21 9PM \$7	ELBO ROOM PRESENTS <b>BRAZILIAN WAX</b> <b>HOLIDAY PARTY:</b> <b>FORRO BRAZUCA,</b> <b>TROPICALI</b> AND <b>DJS CARIOCA &amp; P-SHOT</b>
<b>WED</b> 12/22 10PM \$5	ELBO ROOM PRESENTS <b>CLUB SHUTTER</b> WITH DJS <b>NAKO, OMAR, JUSTIN</b>

UPCOMING	THU 12/23	AFROLICIOUS
	SAT 12/25	BLACK X-MASS
	SUN 12/26	DUB MISSION: DJ SEP
	NYE 12/31	ICEE HOT: BOK BOK

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- Odd Owl

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- Sorry Mom and Dad
- The Ventriloquists
- Eric Lilavois
- Trey Lockerbie

FRIDAY 12/17  
9PM • \$8 ADV & DOOR

- Manzanita
- one f
- Street Pyramids

SATURDAY 12/18  
9PM • \$10 ADV / \$12 DOOR

- The White Buffalo
- Foolproof Four

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- Afternoon Delight  
Social Band

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- Keeley Valentino
- Christopher Dallman
- Utah Girl

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7:30PM • \$FREE  
Bay Guardian Readers  
Poll Best Open Mic!

- Open mic with  
JJ Schultz

TUESDAY 12/21  
9PM • \$12 ADV / \$15 DOOR

- Rosie Flores
- Danny B. Harvey

WEDNESDAY 12/22  
8PM • \$10 ADV & DOOR

- Javier Dunn
- Alice Tong
- JT Spangler

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7PM

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1/6 - VERNA BEWARE, THE DANVILLES (THE BRAVERY), THE NERVOUS WRECKORDS (KING LOUIS IV), THE DEAD WESTERNS

1/15 - REDUCERS SF, MEAT SLUTS, THE COMPLAINTS, THE PAPER BAGS

1/18 - DEFIANCE, OHIO, KIMYA DAWSON, SONGS FOR MOMS

1/20 - INFERNO OF JOY, THE WHITE BARONS

1/23 - MADBALL, CRUEL HAND, CRUCIFIED, BOUNDARIES

1/30 - GRAVELROAD

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Bloody holidays: Will Franken is celebrating a Texas Chainsaw Yuletide at the Eureka.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

**Candid Dance Mission Theater**, 3316 24th St; 273-4633, www.sweetcanproductions.com. \$15-60. Opens Fri/17, 7 and 9pm. Call for dates and times. Through Jan 9. Sweet Can Productions presents an acrobatic holiday circus extravaganza.

**Mr. YooWho's Holiday** NOHspace, 2840 Mariposa; (800) 838-3006, www.brownpapertickets.com. \$10-18. Opens Sat/18, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Jan 2. European clown Moshe Cohen returns to SF for a third run at NOHspace.

**Santaland Diaries** Eureka Theatre, 215 Jackson; (800) 838-3006, www.brownpapertickets.com. \$20-30. David Sinaiko returns as Crumpet in Combined Artform's ninth annual production of the David Sedaris play.

**BAY AREA Naughty and Nice: A Meg and Billy Christmas** Aurora Theatre Company, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$23-25. Opens Fri/17, 7:30pm. Call for dates and times. Through Dec 30. Bay Area husband and wife cabaret duo Meg Mackay and Billy Philadelphia return with a holiday show.

ONGOING

**Absolutely San Francisco** Phoenix Theater Annex, 414 Mason, 4th floor; 433-1235, www.absolutelysanfrancisco.com. \$28. Fri-Sat, 8pm. Through Sat/18. Karen Hirst's one-person musical about lost love.

**Babes in Arms** Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. \$24-44. Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Sun/19. 42nd Street Moon presents John Guare's adaptation of the musical by Rodgers and Hart.

**Christmas in Hell: The Real and True Story About the Guys Who Saved Christmas** Dark Room Theater, 2263 Mission; (800) 838-3006, www.brownpapertickets.com. \$20. Fri-Sat, 8pm. Through Sat/18. An original holiday play, written and directed by Jim Fourniadis.

**Christian Cagigal's Obscura: A Magic Show** EXIT Cafe, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. \$15-25. Thurs-Sat, 8pm. Through Sat/18. Magician Christian Cagigal presents a mix of magic, fairy tales, and dark fables.

**Cinderella** African American Art & Culture Complex, 762 Fulton; (800) 838-3006, www.brownpapertickets.com. \$10-30. Fri/8pm; Sat, 3 and 8pm; Sun, 3pm. Through Sun/19. African-American Shakespeare Company presents the classic fairytale, starring Velina Brown.

**Dirty Little Showtunes! A Parody Musical Revue** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 16. Tom Orr's adults-only holiday show returns, with direction by F. Allen Sawyer and musical direction by Scrumbley Koldewyn.

STAGE LISTINGS

**Golden Girls: The Christmas Episodes** CounterPULSE, 1310 Mission; www.ticketfly.com. \$25. Thurs-Sat, 7 and 9pm. Through Dec 23. Heklina, Cookie Dough, Matthew Martin, and Pollo Del Mar return with their stage tribute to the sitcom.

**Joyful Noise: A Gospel Celebration of Christmas** Southside Theater, Fort Mason Center; 345-7575, www.LHTSF.org. \$25-50. Call for dates and times. Through Dec 31. Lorraine Hansberry Theatre presents a rechristened version of their *Black Nativity* production.

**The Lion in Winter** Actors Theatre, 855 Bush; 345-1287, www.ticketweb.com. \$26-38. Wed-Sat, 8pm. Through Sat/18. Actors Theatre of SF presents James Goldman's play of palace intrigue.

**Match** Royce Gallery, 2901 Mariposa; 1-866-811-4111, www.matchonstage.com. \$12-28. Thurs-Sun, 8pm. Through Sat/18. A married couple from Seattle arrives at the cluttered, way-uptown Manhattan apartment of an aging gay ballet teacher, ostensibly to interview him for Lisa's

(Jennifer Bareilles) dissertation. Nervously chatty but flattered by the attention, a clearly lonely Tobì (Michael Medici) lets fly with anecdotes from his life as a onetime world-class dancer turned by injury to choreographing operas and teaching at Julliard. But as Tobì and Lisa warm up, and Tobì lights up (and passes it around), something is awry. Lisa's darkly fidgeting husband, Mike (John Gilligan), begins pressing his own questions. Turns out he's a cop, on suspension for violence, and he's the one looking for answers—finally forcing the canny but cornered Tobì into confronting a long buried past. The charm of Stephen Belber's intriguing but ultimately superficial 2004 character study comes from its circuitous route in getting at that past (although the revelation and resolution are both too sweet and neat). To this end, director Andrey Esterlis puts due emphasis on three enjoyable performances in a nicely detailed, generally solid staging for Expression

CONTINUES ON PAGE 34 »

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## THEATER

CONT»

Productions. Gilligan's real-life brogue battles at times with his gruff urban "American detective" inflection, but he contributes much to the heightened atmosphere in projecting an unsettling mixture of danger and helplessness. A deceptively understated Bareilles is formidable and riveting as Mike's compassionate but hard-pressed, lonely wife, who ends up making an unlikely connection with Tobie. And Medici's animated Tobie is a convincing, difficult-to-love and difficult-not-to-love mess of worldly sophistication and humble needs. (Avila) **The Oddman Family Christwanzakuh Spectacular!** Exit Stage Left, 156 Eddy; (800) 838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com), \$20. Thurs-Sat, 8pm. Through Sat/18. Guerrilla Rep and Beards Beards Beards present a new twisted musical farce.

**Party of 2 – The New Mating Musical** Shelton Theater, 533 Sutter; (800) 838-3006, [www.partyof2themusical.com](http://www.partyof2themusical.com), \$27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

**Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com), \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

**A Perfect Ganesh** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctscf.org](http://www.nctscf.org), \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Sun/19. New Conservatory Theatre Center presents the Terrence McNally play, directed by Arturo Catricala.

**Ruth and the Sea** Stage Werx Theatre, 533 Sutter; [www.ruthandthesea.com](http://www.ruthandthesea.com), \$18-24. Thurs-Sat, 8pm. Through Sat/18. Willy West Productions presents Gwyneth Richards in a kooky holiday show, directed by Stuart Bousel.

**Shrek The Musical** Orpheum Theatre, 1192 Market; (888) SHN-1799, [www.shnsf.com](http://www.shnsf.com), \$30-99. Tues, 8pm, Wed, 2 and 8pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2pm (no performances Dec 24, Dec 25, and Dec 31). Through Jan 2. Eric Petersen stars in the stage version of the animated blockbuster.

**Siddhartha, the Bright Path** The Marsh Studio Theater, 1074 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org), \$15-35. Call for dates and times. Through Jan 9. Marsh Youth Theater presents a holiday celebration, directed by Lisa Quoresimo. **A Tale of Two Genres** SF Playhouse, Stage Two, 533 Sutter; [www.un-scripted.com](http://www.un-scripted.com), \$10-20. Thurs-Sat, 8pm (also Sat, 3pm; additional shows Dec 20-23). Through Dec 23. Un-Scripted Theater Company performs an improvised musical in the style of Charles Dickens.

**The Tempest** Exit on Taylor, 277 Taylor; 1-800-838-3006, [www.cuttingball.com](http://www.cuttingball.com), \$15-20. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/19. In Cutting Ball's latest foray into Shakespearean realms, three entangled subplots and eleven characters are enacted by just three actors, in order to explore the relationships between the principle characters by representing their internal characteristics through the actions of the more minor roles. Set on an enchanted island (or, in Cutting Ball's interpretation, at the bottom of a swimming pool) *The Tempest* begins with stormy weather, but quickly grows into a full-blown hurricane of shipwrecked nobles, nymphs, and drunks, plus the turbulent awakenings of a teenage daughter's libido, and the rumblings of her over-protective papa. The most effective dual-character is Caitlyn Louchard's Miranda-Ariel, as both characters are quite under the stern control of Prospero (David Sinaiko) and equally deserving of release. Less affecting yet somehow equally congruous is Sinaiko's comic turn as the buffoonish Stephano, who stumbles through the forest in his boxer shorts, yet somehow maintains an air of mock dignity that does parallel Prospero's. Donnell Hill's Caliban-Ferdinand endures his lust-love for Miranda and servitude to Prospero alternating between raw physicality and social ineptness. But since *The Tempest* is littered with characters even more minor, the game cast is stretched too thinly to fully inhabit each, and the entire subplot involving King Alonso, Gonzalo, and Antonio in particular suffers from this ambitious over-extension. (Gluckstern)

## PERFORMANCE/DANCE

**Brisas de España Ballet Flamenco** Peña Pachamama, 1630 Powell; 646-0018, [www.brownpapertickets.com](http://www.brownpapertickets.com), \$15-18. Sun/12, 6:15

and 7:15pm (also Sun/19). Carolina Lugo and Carolé Acuña and their company present a dance performance.

**The Christmas Ballet, 2010 Edition** Yerba Buena Center for the Arts, 701 Mission; (415) 978-2787, [www.ybca.org](http://www.ybca.org). Call for prices. Fri/17, 8pm. Smuin Ballet unwraps two premieres from Amy Seiwert and Amy London.

**Alicia Dattner** Off-Market Theatres, 965 Mission; (917) 363-9646, [www.cafearts.com/offmarket.php](http://www.cafearts.com/offmarket.php), \$10. Sun/19, 4pm. Alicia Dattner performs standup.

**Flow (The Winged Crocodile)/Trains** ODC Theater, 3153 17th; 863-9834, [www.odcdance.org](http://www.odcdance.org), \$18. Tues/21-Dec 22, 8pm. The Relationship presents a piece with text by Leslie Scalapino and music by Jean Jeanrenaud.

**Forking II: A Merry Forking! Christmas** Off-Market Theatres, 965 Mission; (800) 838-3006, [www.pianofight.com](http://www.pianofight.com). Call for dates and times (through Dec 30). PianoFight presents a holiday-themed choose-your-own-adventure play.

**Maacabee: The Jewish Nutcracker** Jewish Community Center of SF, 3200 California; [www.worlddancefusion.org](http://www.worlddancefusion.org). Check website for price. Thurs/16, 7pm; Sun/19, 2 and 7pm. World Dance Fusion presents a holiday show.

**Mama Juggs** Twin Space, 2111 Mission; [www.rieshontel.blogspot.com](http://www.rieshontel.blogspot.com). Check website for price. Tues/21, 7pm. 'rie Shontel performs a comedic one-woman show regarding breast cancer awareness.

**Paula Poundstone** Palace of Fine Arts Theatre, 3301 Lyon; (800) 745-3000, [www.ticketmaster.com](http://www.ticketmaster.com), \$35-38. Sat/18, 7pm. The comedian performs.

**Pratfalls and Rising Stars** San Francisco Circus Center, 755 Frederick; [www.circuscenter.org](http://www.circuscenter.org), \$10-20. Fri/17, 7:30pm; Sat/18, 2 and 7:30pm; Sun/19, 2pm. San Francisco Circus Center presents a holiday show.

**SF One-Minute Play Festival** Thick House, 1695 18th St; (800) 838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com), \$15. Sat/18-Sun/19, 7pm. The first SF festival includes 80 plays, 30 actors, and five directors.

**Texas Chainsaw Yuletide** Eureka Theatre, 215 Jackson; (800) 838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com), \$15. Tues/21, 9:30pm (also Dec 22-23, 9:30pm). Combined Artform presents a one-man show by comedian Will Franken. **SFBG**



**House boats of the bay take to the waves bedecked in their holiday best at Fri/17's lighted boat parade. Yachts just wonderful, no?**

PHOTO BY MAGGIE HALLAHAN

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 15

**World Tree of Hope celebration** City Hall rotunda, 1 Dr. Carlton Goodlett, SF; [www.rainbowfund.org/tree/tree-lighting](http://www.rainbowfund.org/tree/tree-lighting), 5:30-8pm, free. International charity Rainbow World Fund and SF's LGBT community honor the world community with this "holiday tree" (it's a 20-foot pine, you can safely call it a Christmas tree, guys) decorated with over 5,000 origami cranes inscribed with hopes from well wishers the world over – Barack Obama to RuPaul to Jane Goodall and even some not-famous folks too! Make merry 'neath its boughs.

**"How-To Night: How to Debunk the Historical Jesus"** Bazaar Cafe, 5927 California, SF; (415)

831-5620, [www.julianagallin.com/howto](http://www.julianagallin.com/howto), 7pm, free. This installation of "How-To Night" monthly mini-workshops features Dave Fitzgerald, author of *Nailed: Ten Christian Myths That Show Jesus Never Existed At All*, giving you some interesting snippets to share with your observant folks over the Xmas goose next week.

**Jericho public spy game** Union Square spire, SF; [www.meetup.com/San-Francisco-Jericho-meetup-group](http://www.meetup.com/San-Francisco-Jericho-meetup-group), 1pm, free. Sure, Union Square's awash in frantic shoppers at the moment – but that doesn't mean it stops being San Francisco's uptown playground. Grab your Nerf gun and head down to this espionage game par excellence, just be sure you don't hit the Salvation Army bell ringer. Meet by the man in the Santa hat.

**Mechanics' Institute holiday book and poster sale** Mechanics' Institute, 57 Post, SF; (415) 393-0100, [www.milibrary.org](http://www.milibrary.org), 4-7pm, free. Score holiday-ready apples for your favorite book worms at this sale of hard and soft covers, posters, book art and mucho más. The Mechanics' Institute is a membership-driven intellectual center – your purchases help keep their deep-thinking doors open.

**SF Community Land Trust holiday party and fundraiser** El Rio, 3158 Mission, SF; [www.sfclt.org](http://www.sfclt.org), 6-11pm, \$5-20 donation suggested. Mingle, dance, karaoke, and nosh with the gentrification-fighting warriors of the SFCLT, who work to create sustainable, affordable housing in our city.

## THURSDAY 16

**SF State's Fourteen Hills release party** Coffee Bar, 1890 Bryant, SF; (415) 551-8100, [www.coffeebar-usa.com](http://www.coffeebar-usa.com), 7pm, free. Lift your chapbooks for the fall 2010 edition of SF State's international literary journal. They'll be raffling off goodies whilst Stephen Elliott and various State grads, faculty, and guest writers speak their words onstage.

## FRIDAY 17

**Lighted boat holiday parade** Parade loop goes from Pier 39 to Crissy Field and back, SF; [www.fishermanswharf.com](http://www.fishermanswharf.com), 6pm, free. Ready to tussle with the holiday tourists and their chowder bread bowls? Members of the Fisherman's Wharf Fishing Fleet, the Pier 39 Marina, and the St. Francis and Golden Gate yacht clubs are putting over 75 of their house boats to good use by stringing 'em up and trucking 'em out on the water for our holiday cheer.

## SATURDAY 18

**Telegraph Avenue holiday street fair** Telegraph between Dwight and Bancroft, Berk.; [www.telegraphfair.com](http://www.telegraphfair.com). Also Sun/19, Sat/23, and Sun/24, 11am-6pm, free. Berkeley's handy-dandy shopping thoroughfare is closed to cars and filled with the finest tie-dye and incense. Just kidding! They'll be hawking everything from clothing to pottery to photos and back again.

**Renegade Craft Fair** Concourse Exhibition Center, 635 Eighth St., SF; [www.renegadecraft.com](http://www.renegadecraft.com). Also Sun/19, 11am-7pm, free. Indie Mart doyenne Kelly Malone has her crafty little mitts all over the workshop offerings at this gift fair – you can even take a knitting class from the charity crocheters, the Scarving Artists of the St. Anthony Foundation. Oh, and plenty of crafts made by other people for sale, too.

## SUNDAY 19

**Candlestick Park antiques and collectibles fair** Candlestick Park, 490 Jamestown, SF; (510) 217-8696, [www.candlestickantiques.com](http://www.candlestickantiques.com), 6am-3pm, \$5-10. Get your early bird on and get ready to be elbow deep in crates of treasure at this monthly bazaar of all things flea market-chic. Just be prepared to throw bows, particularly in the choice bargain-hunting hours of 6-8am – things can get rowdy when there's discount antiques on the line!

## MONDAY 20

**Middle East discussion group** Commonwealth Club, 595 Market, 2nd floor, SF; [www.commonwealthclub.org](http://www.commonwealthclub.org), 5:30pm, free. There are issues in this world that bear discussion – such is the precept that SF's Commonwealth Club was founded on in 1903. These days, the action is taking place in the land of oil, sheiks, and suicide bombers -- which is why once a month the posh club is sponsoring talks amongst community members about just what is going on in the Middle East these days. Come by, weigh in. **SFBG**



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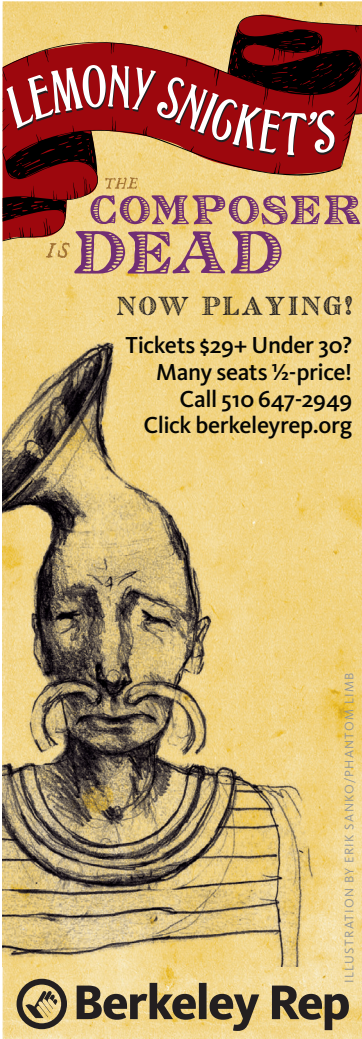
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Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## OPENING

**All Good Things** This first narrative feature by Andrew Jarecki of the 2003 documentary *Capturing the Friedmans* fictionalizes another

actual case of suspected nefarious deeds and high moral ambiguity. David Marks (Ryan Gosling) is the eldest son of a clan that's among the greatest property-owning forces in NYC. But he rebels against following in the approved (and considerably corrupt) familial footsteps, in part by marrying Katie (Kirsten Dunst), a working-class Brooklynite whom his father (Frank Langella) helpfully notes "will never be one of us." She's no gold digger, however, and supports his every decision — even when he caves to pressure and joins the family biz after all, which is guaranteed to make him miserable. But does it make him crazy as well? The real-life model of this names-changed story was eventually accused or linked to three possible murders, though convinced only of one much lesser offense. *All Good Things* doesn't feel the need to risk libel suits by pretending to know whether he was truly guilty or not — the record of known events alone over three-decades-plus offers quite enough provocative, sometimes downright bizarre fodder for drama. Very well-acted (particularly by Dunst, who's been offscreen too long), the results have definite true-crime fascination. It's too bad, however, that Jarecki evinces no talent for building suspense or momentum. What could have been a great movie just lays there after a certain point, absorbing on a moment-to-moment basis yet ending up less than the sum of its parts. (1:41) (Harvey)

**The Fighter** Once enough of a contenda to have fought Sugar Ray Leonard — and won, though there are lingering questions about that verdict's justice — Dicky (Christian Bale) is now a washed-up, crack-addicted mess whose hopes for a comeback seem just another expression of empty braggadocio. Ergo it has fallen to the younger

brother he's supposedly "training," Micky (Mark Wahlberg), to endure the "managerial" expertise of their smothering-bullying ma (Melissa Leo) and float their large girl gang family of trigger-tempered sisters. That's made even worse by the fact that they've gotten him nothing but chump fights in which he's matched someone above his weight and skill class in order to boost the other boxer's ranking. When Micky meets Charlene (Amy Adams), an ambitious type despite her current job as a bartender, this hardboiled new girlfriend insists the only way he can really get ahead is by ditching bad influences — meaning mom and Dicky, who take this shutout as a declaration of war. The fact-based script and David O. Russell's direction do a good job lending grit and humor to what's essentially a 1930s Warner Brothers melodrama — the kind that might have had Pat O'Brien as the "good" brother and James Cagney as the ne'er-do-well one who redeems himself by fad-out. Even if things do get increasingly formulaic (less 1980's *Raging Bull* and more 1976's *Rocky*), the memorable performances by Bale (going skeletal once again), Wahlberg (a limited actor ideally cast) and Leo (excellent as usual in an atypically brassy role) make this more than worthwhile. As for Adams, she's just fine — but by now it's hard to forget the too many cutesy parts she's been typecast in since 2005's *Junebug*. (1:54) (Harvey)

**How Do You Know** James L. Brooks directs Reese Witherspoon, Paul Rudd, and Owen Wilson in this romantic comedy. (1:53)

**Rare Exports: A Christmas Tale** High in the Finnish Arctic a scientific excavation unearths something exceedingly peculiar, with results that include several violent adult deaths and the mysterious disappearance of all local children in a depressed community whose flagging major industry is a reindeer slaughterhouse. When the area's arms-bearing, beer-swilling menfolk prove clueless, it falls to hardboiled eight-year-old Pietari (Onni Tommila) to turn *Kick-Ass* and precociously marshal a full-on strategic offensive against intruders who reveal a disturbing ancient truth about Santa Claus and his elves. Writer-director Jalmari Helander's first feature (which expands upon a couple prior shorts' premise) gets points for being something definitely offbeat in the Yuletide fantasy sweepstakes. That said, its mix of black comedy, near-horror and action adventure doesn't quite gel, or add up to more than an absurdist joke that feels overtaxed even at a fairly trim 84 minutes. (1:42) (Harvey)

**Tron: Legacy** Kevin Flynn (Jeff Bridges, playing old and young versions of himself) returns in this sequel to the 1982 sci-fi classic. (2:05) *Castro*.

**Vincent: A Life in Color** Vincent P. Falk, better known as "Riverace," is a bit of an urban legend in Chicago. He's spent the last several years' lunch hours and weekends (when weather permits) wearing fluorescent-hued suits, doing runway twirls on bridges to attract the attention of passing tourist boats. He also performs variations on this "fashion show" for any available TV cameras, in the path of marathon runners, indeed anywhere else crowds can see and acknowledge him. Many locals would be surprised to learn he



**Ryan Gosling and Kirsten Dunst play a troubled married couple in *All Good Things*, out Fri/17.**

PHOTO COURTESY MAGNOLIA PICTURES

is not homeless or mentally ill, and that he is not just gainfully employed but a longterm white-collar governmental worker. He is also legally blind, was raised by nuns and foster parents, and once was a popular gay disco DJ. But Jennifer Burns' documentary doesn't penetrate beneath these biographical facts and Falk's G-rated exhibitionism — perhaps there isn't anything there to reveal. Even his closest friends (relatively speaking) confess they barely know this 60-year old studied eccentric whose identity as sartorial weirdo and "master of the corny pun" (that part is painful) might simply be a damaged individual's way of controlling interpersonal communication he might otherwise find uncomfortable. Is he a performance artist, a living work of art, or (as someone puts it) one more face in the ranks of "deluded fools who think their personality should fill the space around them"? *A Life in Color* doesn't have the answer, and frankly it could have asked that question in much less than full-length-feature time. (1:36) *Red Vic*. (Harvey)

**Yogi Bear** Dan Aykroyd and Justin Timberlake voice the picnic-crazed critters in this adaptation of the Hanna-Barbera cartoon. (1:19)

## ONGOING

**Black Swan** (1:50) *Sundance Kabuki*.

**Burlesque** (1:48) *Empire*, 1000 Van Ness, SF Center, *Sundance Kabuki*.

**The Chronicles of Narnia: The Voyage of the Dawn Treader** (1:52) 1000 Van Ness, SF Center.

**Due Date** (1:35) 1000 Van Ness.

**Fair Game** (1:46) *Sundance Kabuki*.

**The Girl Who Kicked the Hornet's Nest** (2:28) *Smith Rafael*.

**Harry Potter and the Deathly Hallows — Part 1** (2:26) *Empire*, 1000 Van Ness, *Sundance Kabuki*.

**Inside Job** (2:00) *Smith Rafael*.

**The King's Speech** (1:58)

**Love and Other Drugs** (1:53) 1000 Van Ness, SF Center, *Sundance Kabuki*.

CONTINUES ON PAGE 38 >>

**CRITIC'S PICK** "A thing of frigid beauty and twisted playfulness. Tots will probably never sit on Santa's lap again."

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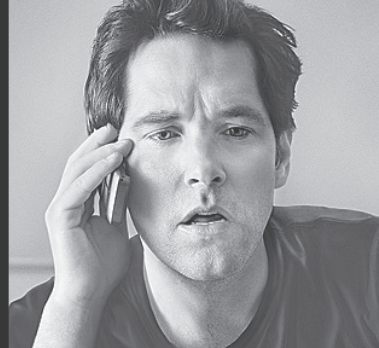




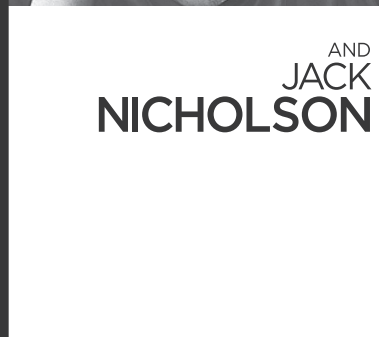
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## ONGOING

CONT>>

▶ Megamind (1:36) 1000 Van Ness.  
Night Catches Us (1:28) 127 Hours (1:30) Sundance Kabuki.  
▶ The Social Network (2:00) Empire, 1000 Van Ness, Sundance Kabuki.  
Tangled (1:32) 1000 Van Ness, Presidio, SF Center.  
The Tempest (1:50) SF Center.  
▶ Tiny Furniture (1:38)  
▶ Today's Special (1:39) Smith Rafael.  
The Tourist Ah, all the champagne wishes and cavalier dreams and daydreams of bouncing truffles off Angelina Jolie's pillowy pout couldn't quite stop The Tourist from going very much astray. How many ways can a movie go wrong? There's the by-the-numbers yet somehow directionless direction from filmmaker Florian Henckel von Donnersmarck, who made one of the most absorbing film about surveillance to date with The Lives of Others (2006), only to completely miss the mark with this tone-deaf attempt at a Charade-like romantic escapade. The musty, fussy bodice-swelling score by James Newton Howard. A glassy-eyed Jolie somehow mistaking stony inexpressiveness for Garbo-esque mystique? The list goes on — at core, the casting is perhaps the sole compelling reason to see this waxy, museum-piece remake of the French film Anthony Zimmer (2005) — though the chemistry is negligible between the film's attractive stars, with Jolie in particular waltzing through like a beautiful Euro-zombie, seemingly intent on sleepwalking through Venice and saving her better efforts for a more socially conscious film. Her disdain for the material sucks the air from this entire enterprise. The only bit of un-snuffable charm here lies in Johnny Depp's naifish delivery and the murky, ironic humor he unobtrusively layers into his bemused performance. But then he's just a tourist, passing through and providing the only scrap of pleasure in an otherwise dull outing. (1:44) 1000 Van Ness, Shattuck. (Chun)  
Unstoppable (1:38) 1000 Van Ness.  
The Warrior's Way (1:40) 1000 Van Ness.  
▶ White Material (1:42) SFBG

## first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina\_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

## OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

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California Kirtredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



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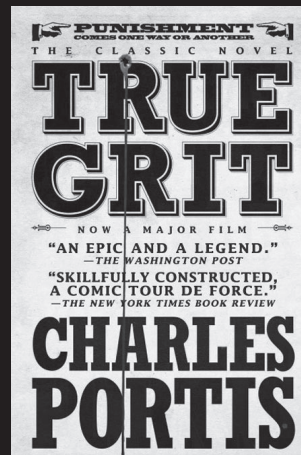
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Schedules are for Wed/15–Tues/21 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$3–6. "Videocracy," works from the film department at City

College, Thurs, 7. La Vendedora de Rosas (Gaviria, 1998), Fri, 8. "Other Cinema: New Experimental Works," Sat, 8:30. "Altered Statehood," shorts program, Sun, 8. **CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$7.50–12. "Noir City Xmas:" • **Remember the Night** (Leisen, 1940), Wed, 7:15, and **Mr. Soft Touch** (Douglas and Levin, 1949), Wed, 9:15. "San Francisco Gay Men's Chorus 21st Annual Home for the Holidays Concert," Thurs, 8 (this event, \$20; tickets at [www.sfgmc.org](http://www.sfgmc.org)). **Tron: Legacy** (Kosinski, 2010), Dec 17–23, 1, 4, 7, 9:45 (also Fri/17, 12:01am). **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50–10.25. **The Girl Who Kicked the Hornet's Nest** (Alfredson, 2009), call for dates and times. **Inside Job** (Ferguson, 2010), call for dates and times. **Today's Special** (Kaplan, 2009), call for dates and times. "San Francisco Grand Opera Cinema Series:" **La Bohème**, Thurs, 7 and Sat, 10am.

"Buddhist Film Festival Showcase 2010," Wed–Thurs. These shows, \$12. **Remembering Playland** (Wyrsh, 2010), Sun, 4:15. Director Tom Wyrsh in person. **Ghost Bird** (Crocker, 2010), Sun, 6:30. **HUMANIST HALL** 390 27th St, Oakl; [www.humanisthall.org](http://www.humanisthall.org). \$5. **The Mind is a Liar and a Whore** (Alli, 2003), Wed, 7:30. **OAKS** 1875 Solano, Berk; (510) 526-1836. \$7. **Power Trip: Theatrically Berkeley** (Tomeoni), Sat, noon. **PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50–9.50. Closed until Jan. 13. **PIEDMONT** 4186 Piedmont, Oakl; [www.landmarktheatres.com](http://www.landmarktheatres.com). \$8. **The Room** (Wiseau, 2003), Sat, midnight. **RED VIC** 1727 Haight, SF; (415) 668-3994. \$6–10. **The Triplets of Belleville** (Chomet, 2003), Dec 14–15, 7:15, 9:15 (also Dec 15, 2). **Vincent: A Life in Color** (Burns, 2010), Thurs, 7:15, 9:30. **Howl** (Epstein and Friedman, 2010), Fri–Sat, 7:15, 9:30 (also Sat, 2, 4). **The Room**



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ROBERT BEAMES, THE TELEGRAPH

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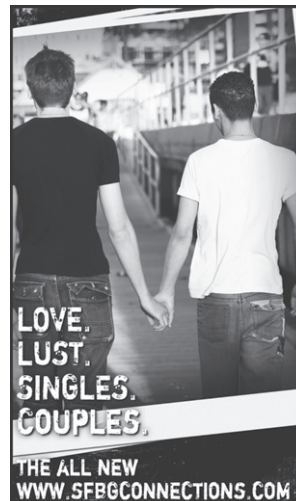
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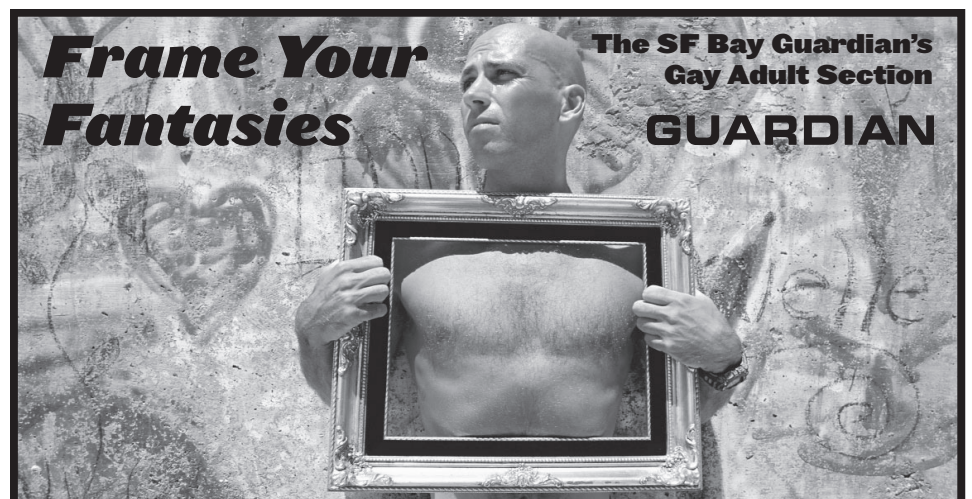


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